TAYYIBĀT

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THE ODES OF

SHEIKH MUSLIHU'D-DĪN SA'DĪ SHĪRĀZĪ

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INTRODUCTION

When Lady White King asked me, a few months ago, to write a foreword for her late husband's translation of the "Tayyibāt of Sa'di," I gladly complied with the request, not only because Sir Lucas was an old and valued friend, but also on the more particular ground that I had long been interested in his edition of the Odes and had often discussed with him the interpretation of difficult and doubtful passages. Although his estimate of Sa'di's mysticism was more favourable than mine (which will be found in the introductory note to his translation of the "Badāyi'"), we were at one in admiring the poetical genius and literary art displayed by the author throughout a collection of ghazals exceeding 700 in number. These poems fall into four groups, entitled respectively, "Tayyibāt," "Badāyi'," "Khawātīm" and "Ghazaliyyāti qadīmah"; 417 Odes belong to the "Tayyibāt" and 183 to the "Badāyi'," while 113 we divided between the two remaining groups. It must be at least fifteen years since Sir Lucas embarked upon the task of producing "a reliable edition of Sa'di's lyrical poetry, so popular in the East," together with an annotated translation in prose; and its preparation occupied the greater part of his time during that period. As, by a strange oversight, this important critical edition was not mentioned in the obituary notice which appeared in the Journal of the Royal Asiatic Society in October, 1925, I should like to say that in my

opinion it represents his most original contribution to Oriental scholarship, and is in itself, though still incomplete, a remarkable achievement. Taking as his basis the oldest known MS. of Sa'di's works, which was transcribed from the author's autograph (Ethé, Cat. of Pers. MSS. in the Library of the India Office, No. 1,117), he collated six other MSS. and seven Persian and Indian lithographed editions, and he spared no pains in order to make the text as trustworthy as possible. Before his death he had published the Persian text of the "Tayyibāt" (Bibliotheca Indica, New Series, Nos. 1,424, 1,435, and 1,446, Calcutta, 1919-21), and the translation of the "Badāyi'" (Berlin, Kaviani Press, 1925). At the beginning of this year, there appeared, also from the Kaviani Press, the Persian text of the "Badāyi'," with an introduction by T. Erani, lecturer in Persian in the University of Berlin.

The present volume brings the total number of Odes edited and translated by Sir Lucas King to 600. I had hoped that his work on the remaining 113 Odes ("Khawātīm" and "Ghazaliyyāti qadīmah") might be sufficiently advanced to render its publication feasible, but this is not the case, though he has left a mass of rough materials—text, translation and notes—which perhaps would lighten the task of a future editor. Here, at any rate, is an opportunity for one of our younger scholars to perform a valuable service by completing this edition of the Odes of Sa'di, and to earn for himself some share in the gratitude which all lovers of Persian poetry owe to Sir Lucas King.

R. A. NICHOLSON.

THE ODES OF SA'DI

1

1. The exordium of this volume is in the Name of God, the Omniscient, the Creator, the Provider, the Eternal, the Omnipotent.[1]

2. The Greatest, and Most Mighty, who created Adam with a goodly corporeal form, and noble mental qualities.

3. By reason of His bounty and gracious favour, the birds of the air, and the fishes of the sea, have their subsistence allotted to them.

4. The rich and the poor enjoy (at His hands) their (daily) portion; the gnat and the griffin derive their livelihood (from Him).[2]

5. He understands by virtue of His divine knowledge the needs of an ant, whether at the bottom of a well, or beneath a hard rock.

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[1] These are some of the 99 names of God.

[2] i.e., the largest and least of creatures. The *'Anqā* (*Sīmurgh* in Persian) was a fabulous bird which is only seen once in ages. It was so called from its long neck (*'anqā* fem. of *ā'naqu* =long necked). It was supposed to inhabit the mountains of Kāf (Caucasus). It is often used in Arabic to denote a calamity (cf. the phrase *tārat bihi al'anqā*), and thus offers a contrast to another legendary bird, the Humā or Phoenix, which was a bird of good omen. cf. *ki Sīmurgh dar Kūf qismat khurad* (Būstān, Introduction, line 18). According to Zamakhshari, God created in the time of Moses, two great birds (male and female) with four wings, a face like a man, and in form a part of every living animal. After the death of Moses they preyed on the birds of the neighbourhood. When complaints of their ravages reached Muhammad, he prayed for their destruction. So they vanished from the world, and became "known by name unknown in body." In Sufistic language *'anqā* is said to denote God's pure existence.

6. He creates an animal from a clot, and from a cane sugar; from a dry stick he forms a fresh leaf, and a spring of water from a flint.

7. He creates mead from the bees, and a sturdy date tree from the seed of the date fruit.

8. He is independent of everyone, and yet is gracious to all; He is invisible to the whole world, but still is omnipresent.

9. The rays of light, (emanating) from the curtains of His Glory, are beyond the comprehension of the wise by reason of their intensity.[1]

10. Not only the tongue in the mouth of the bewildered Gnostic, but every hair on his limbs praises and eulogizes Him.[2]

11. Whoever does not recognize the thanks due for His bounty in the present life, will be grieved at the fate assigned to him by the Divine Mercy on the Day of Resurrection.

12. O Mighty Lord God, Protector and Ruler! O Thou who art free and exempt from every blemish!

13. We are unable to hymn Thy meed of praise with all the Angelic hosts of Heaven.[3]

14. (But) Sa'di has given utterance to these words (of praise) according to the understanding that appertains to him; otherwise how could the highest flights of imagination reach there (i.e., to the Throne of God)?[4]

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[1] Human Reason, contemplating the Light of lights, is blinded by excess of light.

[2] *'Ārif* is the name given to the Sūfī adept in the third stage of his journey (*ma'rifat* = knowledge of the divine attributes).

[3] *Karrubīm* (Arabic *karūb*) are the Archangels referred to in the Qurān (Surah XL. 70) as being "round the throne of God celebrating His praises, and asking pardon for those who believe." They are the highest rank of Angels, and were the first to be created.

[4] cf. a similar phrase in the Gulistan (Book I, story 29) = *darwīsh az ānjā ki mulbi qanā'at ast.*

2

1. The Moon is bewildered by the beauty of Muhammad ; the cypress will not grow through (shame at) his graceful stature.
2. The glory of the sky possesses neither perfection, nor dignity, when compared with the consummate grandeur of Muhammad.
3. The promise (given by Muhammad) to every (true believer) of beholding (the face of God) will be fulfilled on the Day of Resurrection ; the night of his journey (to Heaven) was the night of his Union (with God).[1]
4. Adam, Noah, Abraham, Moses, and Jesus are all under the shadow of Muhammad's protection.[2]

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[1] The *Lailat ul isrā* (=*mi'rāj*), or Muhammad's nocturnal journey to Heaven under the guidance of the Angel Gabriel, is said to have taken place in the twelfth year of the Prophet's Mission. It is referred to in Surah XVII-L of the Qurān. A full description of the miraculous journey is given in the " *Mishkāt ul musābih.*" *Wasl* is the last stage in the mystic's spiritual journey, when he sees God face to face.

[2] According to Muhammadan tradition, Adam was created by God from seven handfuls of earth of different colours, and Eve was formed out of a rib in his left side. The angels at God's command prostrated themselves before him, but Iblis (Satan) refused to do so, and was expelled in consequence from Paradise (the seventh Heaven). The Koranic version of the fall of Adam is very like ours, Adam being distinguished by the title of *Safī ullah*—" the Chosen of God." He is referred to in the II and VII Surahs of the Qurān.

Moses was called *Kalīmullah* or one who speaks with God, with reference to the Law of the Israelites inscribed on seven tables of stone, which he received from God. According to the commentators it was Asiyah, Pharaoh's wife (one of the four perfect women), who rescued the child from the papyrus ark into which he was put by his mother. He was given the power to work " nine evident signs," or miracles.

Noah's name is connected with the deluge, which is referred to in the Qurān (Surah XI), and his title was *Nabīullah* (= the prophet of God). Tradition differs as to the number of persons saved in the ark, which came to rest on A Judi a mountain near Mosul after a six months' voyage. The ark, which took two years to construct, was built of plane tree wood in three storeys, the upper for birds, the middle for men and women, and the lower for beasts.

Abraham, or *Khalīlullah* (=the Friend of God), is frequently mentioned in the Qurān. He was in his youth an idolater, but about the age of 16 he came to the knowledge of the true God. The legend of the destruction by him of the idols of the Chaldeans, when they were celebrating a festival in the fields, is well known. Nimrod thereupon ordered him to be hurled from a catapult into a raging fire from which he was rescued uninjured by the Angel Gabriel.

5. The expanse of the world is too confined for the scope of Muhammad's magnanimity; nay! it is the Day of Resurrection that will afford him the opportunity (for displaying it).[3]

6. The Garden of Paradise is adorned with all those lovely things (you have heard of) in the hope that Muhammad's (crier to prayer), Belāl, may accept them.[4]

7. There will be neither Sun nor Moon in the Plain of the Resurrection; no light will be there save the beauty of Muhammad.[5]

8. The sky desires to fall down (=bow low) like the earth, in order that it also may kiss the shoes of Muhammad.

9. It behoves not the Sun nor Moon to shine before (=in the presence of) the two eyebrows of Muhammad, which resemble the crescent Moon.

10. Ever since my eyes beheld the beauty of Muhammad in a dream, sleep fails to keep them from (the contemplation of) his image.

Jesus is perhaps the most venerated of all the Prophets next to Muhammad. He had many titles, as *Masīh* (=the Messiah), *Kalīmullah* (=the Word of God), *Qaul ul haqq* (=the Word of Truth), *Rasūlullah* (=the Messenger of God), etc. Hughes in his Dictionary of Islam gives a very full account of the history of Our Lord from a Moslem point of view. Jesus was miraculously born of the Virgin Mary, daughter of IMRAN, near the trunk of a palm tree. The Jews charged the Virgin with being unchaste, but Jesus vindicated her chastity speaking from His cradle. He performed many miracles, and was specially commissioned to confirm the Law and reveal the Gospel. This mission He accomplished with many manifest signs, being strengthened by the Holy Spirit. He is also said to have foretold the coming of Muhammad. He was not Himself crucified, but only His phantom, and He will come again at the last day, and slay Antichrist. Muhammad styles Himself in the Qurān (Surah XXXIII, 40) *Khātim unnabiyīn* (=the Seal of the Prophets) by which is meant that he is the last of the Prophets. There is a long and excellent account of him in the Dictionary of Islam.

[3] On the Day of Judgment Muhammad, it is believed, will act as intercessor for mankind, this office having been declined by the Prophets, Adam, Noah, Abraham, Moses, and Jesus, who shall beg deliverance only for their own souls.

[4] Belāl was originally a Negro slave, who had been ransomed by Abu Bakr. He was favoured by Muhammad, who appointed him his first Muazzin, or caller to prayer.

[5] cf. Qurān XXXI, 2; "*When the Sun is folded up, and when the stars do fall.*"

11. O Sa'di ! if you wish to make love and follow the ways of youth, the love of Muhammad and his family is all-sufficient for you.[1]

3

1. Behold that face which obscures the Moon and that snare of Her ringlets, and that grain (=spot) of Her black mole.[2]
2. I have never heard of a cypress putting on a tunic, nor have I seen a cap on the head of the sun.[3]
3. If such a fair face were produced (=appeared) on the Day of Judgment, lovers would put forward a thousand excuses for their sins.
4. I have heard that Joseph was imprisoned in a pit, but this is a Joseph who has put a pit (=dimple) in his chin.[4]
5. She views Her lovers with the same arrogance as a King regards his soldiers.
6. It would be a pity if people did not sweep with their eyes the path of that stately cypress at every step She takes on it.
7. O light of my eyes ! would it not be better after all to place the foot, with which Thou tramplest the dust, on my two eyes rather than on the road ?
8. I cannot exercise any more patience away from Her (sweet) face ; how long can a straw bear (the load of) a mountain ?

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[1] The family of Muhammad consisted of Fatimah, Ali, Hasan, Hosain, Zeinab and Kulsum.

[2] Moles were considered a great beauty by the Persians. Artificial moles were produced by the use of pitch and oxide of antimony (temporary), or of charcoal and cheledonium (permanent). In Sufistic language a mole means the point of indivisible Unity.

[3] He means that the Beloved has a figure as graceful as the cypress and a face as bright as the sun.

[4] An instance of the Figures *ihām* or pun, and also of *talmīh*, or reference to an historical incident. The story of Joseph and his brethren is related in Chapter XII of the Qurān, and is much more detailed than the Biblical account.

9. O Thou who art sunk in slumber, (and) hearest not the sighs of Thy wakeful (lover)! do not find fault with him, for his sighs are caused by heartache.

10. O Sa'di! tell no more the tale of intoxication, profligacy, and love-making, for it entails disgrace on the Monastery.[1]

11. Obliterate the volume of all the poetry you have written, and compose nothing but prayers for the welfare of Seljūk Shāh.[2]

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[1] In Sufi phraseology *masti* means the condition of spiritual rapture in which the mystic sees a vision of God. *Rindi* signifies spiritual ecstasy and *'āshiqī* Divine Love. If taken in an esoteric sense, Sa'di seems to mean that his heterodox views might prove distasteful to pietists.

[2] There are examples of the figures of speech known as *tazād*, and *laff o nashri murattab* in this verse. As the Salghār, or Zangi, dynasty figures largely in Sa'di's life, a special *résumé* of their history will not be out of place here. Sunqār, an Atabeg, or Governor, of Fārs threw off his allegiance to the Seljūk Sultans in 1148, and made Shirāz his capital. He died in 1161 and was succeeded by his brother, Muzaffaruddīn, who, after a peaceful reign of 14 years left the government to his son Takla in 1175—Takla was followed in 1195 by his brother Sa'd bin Zangi, Sa'di's first patron. He surrounded Shirāz with a wall and built the Jāmi Mosque, which still remains as a memorial of his piety and munificence. After a long reign of 30 years he died in 1226, and was succeeded by his son Abu Bakr, another of Sa'di's patrons. With great foresight he sent a mission and valuable presents to Chenghez Khan, who received his advances favourably, and conferred the title of Kutlāk Khān upon him. The province of Fārs was thus saved from the destruction which befell the neighbouring countries. Sa'di dedicated his Gulistan to this Prince in 1258. He died in 1260, leaving the succession to his son Sa'd Zangi II, who at the time of his father's death was with the army of Halāku Khān the grandson of Chenghez. He was seized, however, with a fatal illness before reaching his capital. His infant son, who succeeded under the Regency of his mother Khātum Turkān (a Mongul Princess), was accidentally killed in 1262, when a scion of the Salghar family, Mohammad Shah, was raised to the dignity of Atabeg, but was deposed eight months after by Khātum Turkān, and sent a prisoner to Halāku Khān. His younger brother, the Seljūk Shah (mentioned in this Ode) succeeded, and to strengthen his power he married the Khātum. Shortly afterwards, in a fit of intoxication, he caused her to be murdered, and some of Halāku Khān's officials, who protested against this atrocious act, were also put to death. On hearing of these proceedings Halāku Khān put Muhammad Shah to death. Seljūk Shah dreading the Emperor's vengeance, fled to Kāzerān, but was seized and executed in 1263. From this we learn that this Ode was written in the year 1262-1263.

12. O God! grant him eternal life so that he may punish his enemies in his wrath, and reward his well-wishers by his bounty.

13. And (grant) that his tent-pitchers may make the tent ropes of the door of his Royal Pavilion like an iron spit in the throats of his Majesty's enemies.

4

1. To-night they beat too early the untimely drum, or else the time of rising was mistaken by the bird of dawn (=cock).[1]

2. Was it a moment, or a whole night, that was spent from our life, while we, with lips pressed against lips, still remained with unfulfilled desire?

3. I am joyous (by reason of Her company), and at the same time ashamed (on account of my unworthiness); I am glad but also sorry, for I am unable to discharge the obligation of such bounty.

4. If Thou shouldst place Thy foot on my head, Thou dost honour me with Thy propinquity (=favour): I can only lay down my head (=die) as a welcome to Thy footsteps.[2]

5. Since our auspicious fortune has become perfectly reconciled to us, let the malignant slanderer die (of jealousy).

6. Sa'di has become a celebrity in the world, (so) let the Sufis (=mystics), as well as the common herd (=the uninitiated

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[1] The approach of dawn is announced by the beating of kettle-drums—He means that the night spent with the Beloved passed so swiftly that he thought the day was still far off.

[2] *'Uzr iqdām* literally means "asking to be excused for inviting a person to one's house." Here it seems to connote the meaning of welcome.

novices), know that he practises idol worship, but then his idols are such (Beauties).[1]

5

1. O pleasant breath of the zephyr ! You have come from the neighbourhood of the Beloved, (so) my welcome to you ![2]

2. O Caravan of night ! what have you heard of the Dawn ?
O bird of Solomon ! what news have you brought from Sabā ?[3]

3. Is that companion of mine (=Beloved) still angry, or is it a calumny that is told about Her ?

4. Have you then come with a message of peace or hostility, and shall I walk with the step of fear or hope ?

5. O Courier of the Eastern breeze ! if you should again pass along the Beloved's street,

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[1] *'Alam* literally means standard, and hence an illustrious person, or celebrity. Sufis, or the initiated mystics, are here contrasted with the common herd of ignorant, or uninitiated novices. The word Sufi is derived from the word *sauf* (wool). cf. the phrase *labasa us sauf* (=he wore wool)—meaning he devoted himself to a life of contemplation—The term Sufi is said to have been first used by Abū Hāshim, a Syrian ascetic (died 780).

The poet means that he is absorbed in his passion for the Divine Beloved, equally indifferent to the formal piety of the orthodox believer, and the cant of hypocritical mystics. *Asnām*, the plural, is used here for the singular *sanam* (=an idol), meaning God.

[2] The Eastern breeze, or zephyr, is always regarded as the medium of communication between the lover and the Beloved. In Sufistic language it denotes the inspiration of God's grace, and the manifestation of His glory in the mystic's heart.

[3] The Dawn is often used as here to denote the brightness of the Beloved's face, which he hopes may illumine the dark chambers of his heart; cf. Song of Solomon vi. 10; "Who is she that looketh forth like the morning, fair as the moon, clear as the sun ?"

The *hudhud* or Hoopoe was the bird which carried the letter from Solomon to the Queen of Sheba—Qurān Sūrah XXVII. 20). Sabā was the name of a country in Arabia, which seems identical with the Biblical Sheba, of which Bilkis was Queen (Qurān XXVII. 21). The Beloved is here likened to the Queen of Sheba.

6. Tell Her that no more remains of Her weak (=wasted) lover, but the last gasp of life. How long can a lifeless form survive ?

7. But if the occasion of Union with Her should befall, the past will be forgotten in our mutual reconciliation.[1]

8. Until the hand of death reaches our collar, we shall not release our hold of Thy skirt.

9. He is not a real friend who forgets a friend in trouble.

10. Fatigue (experienced) in Her quest is repose : it is to suffer pain in the hope of a cure.

11. Like a harp I am unable to uplift my head, although blows on my neck like (those on) a drum should tear off my skin.[2]

12. If I should speak any morning (in secret) of my love, next day I hear (my utterance repeated) in public.

13. The tale of my heartache has pervaded the whole world, (though) the words of Thy lover produce no effect on Thee.[3]

14. If Sa'di's lamentations should reach the mountain, even it would resound with the tongue of Echo.

6

1. If Thou art indifferent to the condition of Thy lover, O Beloved ! I cannot obtain tranquillity of mind without Thee.

2. The sight of Thy beautiful face in the mirror will explain what has happened to Thy impatient (lover).

3. Come, for it is the season of Spring, so let us not leave the garden and pleasure ground to others.

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[1] *Waṣl* or *wiṣāl* (=Union) has a special meaning in the language of mystics, and denotes the extinction of one's existence in the existence of God, as snow melts in the sea, or as motes vanish in the sun.

[2] The top of the harp is bent downwards when played. The point of the line is the collocation of the homogeneous terms *chang* and *daf* (*marā'āti naẓir*). The meaning is that in spite of the Beloved's cruelty he still clings to Her.

[3] Sa'di alludes here to his fame as a poet.

4. Why do you not look at the graceful Beloved instead of at the lofty cypress that stands on the bank of the stream?

5. She is (like) a young shoot, for the description of the beauty of whose symmetry there is no power of speech in the eloquent tongue.

6. Who says that it is a sin to look at a lovely face? (Nay) it would be wrong if men did not gaze on a beautiful countenance.

7. I swear by our love that even if poison were offered by Thy hand, I would eat it with as much relish and desire as though it were a sweetmeat.

8. My dear friend! he, who has not seen the face of 'Azrā, reproaches Wāmik (for his love of her) through ignorance.[1]

9. I suppose Thou art not aware of the secret fire (of love which consumes me, but) dost Thou not see my tears (which are) evident?

10. Did I not tell you, Sa'di, that your heart would be ravished, when you surrendered it to the beauties of Yaghma? [2]

11. In spite of all my heartache, I still cherish the hope of a cure, for in the end even the darkest night comes to a close.[3]

7

1. It is not our practice to violate the promise of fidelity; for God's sake do not forget our friendship.

2. The person who is slack in the fulfilment of his promise, (and) cannot endure the burden of cruelty, is unable to ap-

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[1] The reference is to the Romance of Wāmik and 'Azrā. There have been several versions of this tale, the first by the poet 'Unsuri (died A.D. 1039-1040). This work cannot now be traced. I have a manuscript poem on this subject by Sulhī written in the reign of Akbar.

[2] A play on the double meaning of *Yaghma*, which signifies (*a*) plunder, and (*b*) a city in Turkistan celebrated for its beautiful women.

[3] *Shab i yaldā* is the longest night in winter.

preciate the value of Love, (and) does not tread the path of (Divine) Truth.

3. If I were offered a choice on the Day of Judgment, (and asked) what I wanted, (I should reply,) " Give us the Beloved, and let all the delights of Paradise be yours."

4. Even if I should forfeit my life, I will fulfill the promise I made to Thee, so that after my death it may be said that he (Sa'di) kept his faith.

5. Pleasant is the malady (I suffer from) when the Beloved comes near me to pay a sick visit : those who are afflicted with this kind of pain (=Love) do not desire any (other) remedy.

6. If Thou dost not believe what we say, then look in the mirror, so that Thou mayest understand what ails those who are afflicted with this calamity (of Love).

7. If the zephyr's hand should reach Thy tresses, it would withdraw it from the petals of the garden flowers.[1]

8. Wisdom is bewildered at the contemplation of that fair " Cynosure of neighbouring eyes."[2]

9. In my helplessness I am longing to be burned candlewise wholly in Thy presence.

10. The eyes of the short-sighted only see the features (=outward beauty) on the page of Her lovely face, while the Gnostic beholds in it the art of the Almighty's pen (=the inward or spiritual beauty).

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[1] *'Arūsāni chaman* =the brides of the flowerbed, and is a poetical phrase for flowers. The poet means that flowers would not attract the Eastern breeze, if it could but reach the Beloved's fragrant locks.

[2] *Sarangusht i-tahayyur badandān gazīdan* (=to bite the fingertips of astonishment with the teeth) is a phrase used to express amazement.

Angusht-numā means " pointed at with the finger," and hence a cynosure.

11. The eyes of all behold Thy face, but self-worshippers cannot distinguish between worldly passion and Divine Truth.[1]

12. Learn (the lesson of) Love from me, and, if I die, search for the loveplant (=mandrake) on Sa'di's grave.[2]

13. No temperate person will find fault with our intoxication tell (this) to the sober (Beloved), who has left mankind drunk with Her love.[3]

8

1. Arise, so that we may lay aside this Darwesh's cloak of blue, and consign to the winds of revelry this polytheism (=duality) which goes by the name of piety.[4]

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[1] This line which develops the meaning of the preceding verse means that those who are absorbed in self, contemplate the Beloved's beauty from the point of view of worldly passion, whereas the selfless lover regards it with the pure eye of Divine Love.

[2] Strange stories were current in the East about the *mihrgiyā*, or mandrake which was supposed to have the virtue of inspiring its possessor with the passion of love. In Turki it was called *yeti koti*, or dog grass. It was thought that any one who plucked up the herb died, and, so, when its roots were loosened by digging round it, it was tied to the neck of a dog, which, in its endeavours to escape, pulled it out of the earth. The same belief was current in Europe during the Middle Ages, and some curious wood-cuts illustrative of this strange fancy are to be found in a 12th century Herbal that I have seen.

[3] A double figure of speech is illustrated in this line, viz, *talmī'* or " pied verse," (the first hemistich being in Persian and the second in Arabic), and *tazmīn* (the second hemistich being a quotation from an Arabic poem).

[4] " Cloak of blue " signifies the elemental body, the garment of the soul, which hinders our Union with God. D'Herbelot notes as follows touching the tattered cloak of the Derveshes :—

" La robe des Derviches de Perse était de couleur bleue. . . . Hafiz dit dans ses poésies, ' Mettez-moi en main une tasse pleine de vin, car je veux enfin de quitter cette robe bleue de Derviche que j'ai portée jusqu'ici.' Les Persans disent qu'en cet endroit le vin est le symbole de l'amour Divin, et la robe bleue, celui de l'hypocrisie."

Shirk means literally " Giving God a partner," and hence duality, or poly theism." The poet is sneering at the hypocritical cant of bigoted ascetics.

2. Every hour a fresh worship point presents itself to the idol-worshipper, (but,) declare to me the Unity of God, so that I may become an idol-breaker.[1]

3. My mind cherishes the desire of drinking wine with the young, so that children may follow this old drunkard.[2]

4. (For) it was on account of his helplessness that Katmīr became a man, (while) the mania for greatness turned Balaam into a dog.[3]

5. From the constraint of this seclusion my mind draws me to the desert (of Love), for the morning breeze brings me a happy message from the Beloved.

6. If you are wise, be watchful: if you are possessed of spiritual insight, seize the (present) opportunity; (for) it may be that you will not meet with such a chance again.[4]

7. Let us even lead into the dance that silver-bodied Cypress (=Beloved) at the spot where the garden cypress sways with wooden (=immobile) feet.[5]

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[1] The poet means that the various attributes of Being, or God, are reflected in the phenomenal world of Not Being, and form in turn the object of his materialistic contemplation, but when his mind is fixed on the One Absolute Being, he shatters these "idols" of phenomenal existence, effaces self, and becomes one with the Truth.

[2] Humility being the key to greatness, Sa'di proposes to inculcate the lesson of humility by getting drunk, and thus exposing himself to public ridicule.

[3] This is a reference to the legend of the Seven Sleepers (Qurān XVIII). Katmīr was the dog of a shepherd boy of Ephesus, who is said to have hidden himself in a cave with six companions in order to escape the persecution of the Roman Emperor Decius. They slept there till the reign of Theodocius the Younger (187 years). The dog followed them into the cave and, according to the Sunni tradition, will go to Paradise wearing Balaam's skin, while Balaam in the dog's hide will be consigned to Hell. Balaam, according to the *Tafsīr ul jelālain* incurred the wrath of God for cursing Moses and the Israelites at the request of the Canaanites, who richly rewarded him. cf. Gulistan, Book I, Tale 4:—

"*Sagi ashābi kahf roze chand pāe nīkān girift o mardum shud.*"

[4] i.e., do not neglect the opportunity of Divine grace when it is vouchsafed to you.

[5] For this meaning of *chobīn* cf. the line in the Masnavi: "*Pāe istidlāliyān chobīn būd; pāe chobīn sakht be tamkīn bud.*"

8. She is my Beloved, that breaker of promises, the cynosure of my eyes, the comfort of my heart ; nay, nay, call her not my heart's comforter, for she has deprived my heart of peace !

9. The (pleasures of this) world, and the (observance of) religious duties, patience, (=self-restraint,) and sense, I have forsaken them all in my love for Her ; (for) in the place where the King has pitched his tent, the clamour of the mob is not heard.[1]

10. The rain of my tears pours down, and lightning flashes forth from the clouds (of my sighs), (but) speak of this only to the initiated, (for) such passionate ardour is not felt by the novice (in Love).[2]

11. Sa'di will not listen to reproaches, even though he should lose his life in this love (for the Beloved). O Mystic ! be not heavy at heart. O cupbearer ! bring me a goblet (of wine).[3]

9

1. It does not compromise the dignity of a king if he favourably regards the humblest beggar.

2. I swear by my Beloved's soul that even an enemy would not allow the door to be shut in the face of a friend.

3. Nay, it is not lawful that the servants of kings should drive away a beggar from the Royal Household.

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[1] He has abandoned worldly pleasures and the observance of outward religious forms, and has become lost even to personal conciousness, as these all keep alive the illusion of duality, and there is no longer room for them in his heart, which is wholly occupied with the contemplation of the Divine Beauty.

[2] *Pukhtagān* means those versed in the mysteries of Divine Love as contrasted with *khām*, a tyro.

[3] " *Sāqi* " is the Murshid, or Sure Guide to the mysteries of Divine Knowledge. *Jām* here signifies the Cup of Divine Love.

4. All the rest of mankind desire the safety of their souls, while on the contrary I barter my life for the calamity (of Love).

5. He who through the whole course of his life has not knocked his head against the door of the (Beloved's) house, does not understand the (real) story of Love.

6. My fancy roamed throughout the world, and then returned as it saw no place more acceptable than Thy presence.

7. For the sake of the friendship of Thy helpless (lovers), stoop Thy head (=condescend) so far that they may but kiss the dust of Thy feet.

8. It is possible (perhaps) for a body to be clothed in a richer tunic than this, but a body more beautiful than Hers cannot be contained in any tunic.[1]

9. If Thou dost not veil Thy face (endowed as it is) with such grace and beauty, Thou wilt no longer see in Persia a continent (=self-controlled) person.[2]

10. I adjure Thee by Thy soul not to place the load of separation on my wounded heart, for a gnat cannot carry a millstone.

11. Thou wilt never find again a faithful lover like me, who will not violate the promise of (fidelity) given to a faithless (Beloved).

12. If Thou dost listen to Sa'di's prayer, it will not do Thee any harm, for it may be that prayers are answered (by God).[3]

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[1] The figures of speech known as *tard o 'aks* (inversion), and *radd ul 'ajuz' ala-s-sadr* (antistrophe) are both exemplified in this line.

[2] A good example of the figure *tajnīsi muzayyal.* Pārs was a province situated between the Āmū and Euphrates of which Shiraz was the capital.

[3] i.e., even God sometimes answers prayers, therefore it would not hurt you to listen to mine.

10

1. What can a slave do but obey his lord's (commands)? What is a ball to do but yield to the bat?
2. He is the true lover who places on his eyes the point of the arrow, which is shot from the thumb-stall of that charming Beloved.
3. Succour me, for my helplessness has exceeded (all) limits; do but love me, and I will spill my life at Thy feet.[1]
4. Oh! that the veil would fall from that lovely face, so that all mankind might behold a picture gallery.[2]
5. The eyes of all people have been dazzled by Thy attributes, so let them never find fault with me, who am bewildered by them.
6. But all have not eyes to see the picture, which I behold in Thy face.[3]
7. I described to the physician the condition of my weeping eyes; he replied, "Imprint one kiss on that smiling mouth[4];"
8. I said, "Alas! I shall pine away by reason of this pain, for it is impossible for me to obtain such a remedy."

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[1] For this meaning of *sar* see the phrase in the Gulistan: "*Bakhush pisare sare dāshtam.*"

[2] The veil of phenomena which obscures the spiritual vision and prevents Union with God. A reference to the picture gallery, or portfolio, of the celebrated Persian painter, Mani, whom Vullers identifies with the founder of the sect of the Manichaeans. He was born about 215 A.D. in Hamadan, was banished by Shahpur, and travelled extensively in India and China. He returned to Persia on Shahpur's death, but was executed with the utmost barbarity by Bahrām in 273-76 A.D. (*Vide* Browne's Lit. Hist. of Persia, pp. 154-59.)

[3] The Divine Beauty transcends the comprehension of the novice in spiritual love.

[4] For the Sufistic meaning of "kiss" and "smiling lips," cf. Whinfield's *Gulshani rāz* lines 754 and 756—*Ba'ishwahe la'l u jān mi rubāyad. Babūsah har zamān jān mi nawāzad.*

9. It was unwise to contend against that silvern (=delicate) forearm (of Hers): it was the extreme limit of folly to strike one's fist against an anvil.

10. Sa'di does not dread the reproaches of people, (for) alas! how can one, who is drowning in the sea, entertain any fear of a storm? [1]

11. If you intend to enter the lists (of Love), lay down your head (=be ready to die), for it is inevitable that a ball should be (provided) for that playground. [2]

11

1. I like these heart-breaking lamentations (in which I indulge), as they enable me to pass the time somehow or other. [3]

2. The whole night passes in longing expectation for that Dawn-bright face, whose Beauty excels the world illuminating dawn.

3. Would that I might again behold the Beloved's love-augmenting face, (so that) till the Day of Judgment I might thank my lucky star!

4. If I should turn away my face from the stone of reproach, I am a woman, for men make their lives a shield against the heart-piercing arrows (of slander).

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[1] He means that the storm of worldly censure has no terrors for one drowned in the sea of Divine Love.

[2] A metaphor taken from the game of Polo. The poet means that he who devotes himself to the quest of Divine Love must be prepared to face the trials that it entails, i.e., to die to self, and surrender himself entirely to the Will of God.

[3] *N.B.*—This Ode has been translated by Professor Browne in his Literary History of Persia (Vol. ii., p. 534). cf. Whinfield's *Masnavi*, pp. 30:—" I cry and my cries sound sweet in His ear; He requires from the two worlds cries and groans."

5. No alternative is left to those who seek the attainment of their desire but to taste disappointment: he who longs for New Year's Day (=spring-tide) must patiently endure the (gloom of) Winter.[1]

6. The wise, who are mere gleaners (in the field of Love), are ignorant of Laila's (love) secret, for this honour is only conferred on the harvest-burning Majnun.[2]

7. Bring others into Thy snare, for we are Thy slaves of our own free will: the bird that is trained to the hand (=tame) does not need strings for its feet.[3]

8. That lovely coquettish Darling has stolen my heart: my grief has increased, and my patience has been exhausted, but she has not relieved my heart of its anguish.

9. Lovers, who renounce the pleasures of this world and the hopes of the next, possess a quality which cannot be found among the (outwardly) pious folk, who amass wealth and acquire position.[4]

10. O Sa'di, yesterday has gone and to-morrow is still to come;

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[1] The Nauroz, or New Year's Day of the Persians, is the day on which the Sun enters Aries, and it heralds the approach of Spring. It is said to have been instituted by King Jamshid who introduced the Solar year. In Persia it is an occasion of great festivities, which last a week.

[2] He means that the true secret of Divine Love can only be acquired by intuition or the inner light, and not by the intellectual faculty. *Khirman sūz* is an epithet applied to a lover who abandons all his stock of happiness for the Beloved's sake. By *khūshah chīn* are meant novices in Love.

[3] This line refers to the training of the young falcon, which is kept on the wrist of the falconer, and constantly stroked with his hand to tame it. The *rīsmān* are the jesses with which its feet are tied to prevent its escaping.

[4] Real lovers, who are seeking after the mysteries of Divine Knowledge, are here contrasted with the outwardly pious, who only concern themselves with the external forms of religion.

to-day you have an opportunity (for achieving your desire) between this time and that.[1]

12

1. If Thou art tired of our company, we are ready to depart (and leave Thee): order us to render Thee any service that is possible at our hands, (and we will perform it).
2. We have risen (and gone from Thy presence), but Thy image is so (fixed) in our thoughts that wherever they may wander, our session is never void of Thy company!
3. If Thy wish is to contend, fight with one who is Thy equal, (for) we are weak and feeble; of what use would our discomfiture be to Thee?
4. We have not committed any crime that She should punish us, but then our bemused Beloved does not slay people in accordance with the code of religious law.
5. Thank God that my Idol (=Mistress) was faithless, for now perhaps my idol-worshipper (=heart) may repent.[2]
6. O Sa'di, did I not tell you that you could not easily reach Her lofty tree with your small stature?[3]

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[1] As Nicholson says on page 234 of his notes to the Divine Shamsi Tabriz "the Sufi must be absorbed in the 'eternal Now' of divine energy, regarding neither yesterday nor to-morrow."

cf. the following lines of "Omar Khayyām":—

Imrūz turā dast-rasi fardā nīst. (Quatrain 30).
Hargiz ghami durūz marā yād na gasht.
Rūze ki niyāmadast wa rūze ki guzasht. (Quatrain 26).

[2] The meaning seems to be that he may now perhaps repent of his devotion to his faithless earthly mistress (the world), and turn to the worship of the true Beloved (God).

[3] The poet means that the difficulties that beset the traveller on the road to Divine Truth are too great for one of his limited powers of endurance.

13

1. Thy face is well reflected in our mirror, for the mirror is clear, and Thy face lovely.[1]
2. Thy noble nature is clearly revealed by the beauty of Thy face, just like bright wine in a transparent goblet.
3. Whoever is in Thy company for a moment, or moves a single step with Thee, cannot be patient without Thee in any circumstances.
4. The game of the desert avoids the snare, but we all twist ourselves voluntarily into Thy noose.
5. The poor bird that has fastened its affections on some particular place, will not go elsewhere even if it should be killed.
6. Jealousy prevents me from complaining of Thee to others: (so) I do not mention the heartache of lovers (like myself) to physicians.
7. May I be the ransom for Thy soul! for the lamp of the Pleiades is extinguished by the sun (of Thy beauty).[2]
8. If Thou, O sweetly smiling (Beloved)! dost not drive them (=Thy swarm of lovers) away, every fly will become a sugar-eating parrot.[3]
9. If the sweet Darling does not display moroseness, false claimants (to her love) will hanker after Her delights.
10. Sa'di is eager (only) for a promenade in the garden of Thy beauty, (but) the *canaille* (wish to) plunder it.[4]

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[1] The Mirror is the Mystic's heart in which, if pure and clean, is reflected the Divine beauty of God.

[2] The "candle of the horizon" signifies the sun. He means that the lovers' feeble light, which the poet compares with that of the Pleiades, is obscured by the radiant glory of the sun (=Beloved).

[3] He means that if the Beloved does not repudiate (lit. drive off with a flick of the sleeve) her swarms of unworthy self-seeking lovers, every impostor will become a suitor for her favours.

[4] He is content with the mere sight of the Beloved's effulgent beauty, whereas the pretenders to love seek the gratification of their selfish desires.

14

1. I am thirsty beyond measure. O Cupbearer! bring us that wine (of Divine Love). First satisfy me and then give it to my companions.
2. Formerly I too enjoyed sweet sleep, (but) I bade farewell to slumber on the day that I parted from the Beloved.[1]
3. Every devotee before whose mind's eye that Idol (of beauty) passes, looks at Her eyebrows, (and) rejects the prayer niche.[2]
4. I am not a wild animal of the chase that is anxious for its life; (for) if She should string Her bow against me, here I am standing as a target.
5. No one knows the value of a congenial friend as I do: a fish on the land realizes the worth of water.
6. There was a time when I used to struggle up to my waist in water, (but) now I have found it an unfordable sea.[3]
7. To-day I am drowning (in Love's sea), let me see if I can reach the shore, (and) then I shall give you an account of the drowning man's anguish.[4]
8. If I were guilty of perfidy I should complain to the King that, while the infidel kills his enemies, this hardhearted one (the Beloved) slays her friends.
9. The (Beloved's) guardian complains of Her lovers; the voice of the musician in the palace annoys the doorkeeper.[5]

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[1] "*Shabi khush guftan*" means literally to bid good-night.

[2] That is, he worships at the altar of Her beauty instead of offering his prayers in the Mosque. The *mihrāb*, or prayer niche, of a mosque, being in the form of an arch, is often compared to the Beloved's eyebrows. cf. Sa'di's Ghazaliyāt i qadīm (Ode 15, line 3).

"*Na dānam abrue shokhat chigūnah mihrābast*
Ki gar bibīnad zindīq dar namāz āyad."

[3] He finds the sea of Divine Love unfathomable.

[4] The phrase *gharqah hāle* is a compound adjective =in the state of drowning.

[5] The Guardian and the Doorkeeper (in Sufistic language the veil of phenomenal

10. "O Sa'di!" (they say) "since you are the object of Her cruelty, do not approach Her again," (but I reply,) "O ignorant (fool)! I would go away (if I could), but she drags me along with a fish hook."

15

1. I do not need a bedquilt of brocade on the night of separation, for it would feel like thorns in a lonely bed-chamber.[6]
2. From the helplessness of the love-maddened wretch, the wise can understand that the impatient (lover) has reached the limits of endurance.
3. If you were to see Her, and could distinguish your hands from an orange, it would be permissible for you to reproach Zuleikha.[7]
4. A young girl like Thee ought to lower Her veil, or else the heart of a steady old man (like me) would be lost.
5. Thou art that rose bush, the symmetry of whose figure has depreciated the value of the tall cypress.
6. I shall not again contradict what Thou sayest (=oppose Thy wishes), for without Thee pleasure for me is unattainable.
7. With both eyes open I have been sitting up the whole night through, like the Farkadain, and watched the Pleiades.[8]
8. When the night season, a candle, and (congenial) company, are all combined, how pleasant it is to keep my eyes fixed on

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self-existence that hides the light of Divine Truth from the Mystic's soul) are represented as obstructing the lover's access to his mistress.

[6] *Shabi darāz*, besides its obvious meaning, is also the name of a thorny shrub.

[7] The reference is to the legend of Zuleikha (Potiphar's wife), a favourite theme in Persian poetry. In order to justify her mad love for Joseph, she invited her girl friends to a feast, at which oranges were handed round to the guests. They were just about to cut open the oranges when Joseph was announced, and they were so astounded at his beauty that they cut their hands instead of the oranges.

[8] Farkadam are two bright stars in the constellation of the Lesser Bear.

Thy face till the dawn to the envy of (=in despite of) my enemies.

9. To whom shall I complain against Thee ? For under Love's code of law the Beloved is forgiven (the offence of) wilful murder.

10. Thou robbest the hearts of a whole city with a single glance, just as the servants of the Bani S'ad plunder the table of booty.[1]

11. By Thy graceful gait Thou canst practise cruelty and oppression on thousands like Sa'di, but O my darling ! refrain from doing so.

16

1. Once upon a time my frenzied spirit was wandering in the gardens, (when) the scent of the rose and sweet basil maddened me ;

2. At one moment the nightingale poured forth her song, and at another the rose burst into bloom : then I thought of Thee and forgot them all.[2]

3. O Thou, whose love is in our hearts, and whose seal is on our lips, whose tumult disturbs our minds, and whose secret fills our souls ![3]

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[1] Sa'di's patron, the ruler of Shiraz, belonged to the Tribe of the Bani Sa'd. The *Khwān i Yaghmā* was an institution observed in many Eastern states in former times. The soldiers of a Prince instead of receiving his pay in cash, were given rations for which they had to engage in a rough and tumble struggle. This was supposed to keep up their military ardour and remind them that their proper vocation was to fight and plunder. At a later period the custom was observed only on special feast days such as Naurūz.

[2] The fleeting pleasures of sense lose all their attraction for him when he calls to mind the Eternal Beloved.

[3] A double example of *tajnīsi nāqiṣ* (*mihr* and *muhr* and *sar* and *sirr*).

4. Since I entered into a pact with Thee, I have broken my promise to everyone else, (for) the violation of all covenants is permissible after (entering into an engagement with) Thee,

5. So long as the thorn of Thy Love-pain clings to my skirt. it would be folly to promenade in the gardens.[1]

6. He who is ruined by such (love) agony, as this (of mine), must despair of any cure.

7. If in Thy quest we have to undergo suffering, it matters not, for, when one desires to (visit) Mecca, deserts seem easy (to traverse).[2]

8. Let every arrow in Thy quiver strike my wounded heart : we shall be (only) one of many that have been sacrificed (on the altar of Love).

9. Whoever looks upon the Beloved with the bow-like (=arched) eyebrows, must needs become a shield against all (Her) arrows.[3]

10. They say to me, " O Sa'di ! do not speak so much of Her love," (but) I shall speak of it, and others too, for untold ages after me.

17

1. It was in the season of rapturous joy that I met that coquettish sweet-heart : O cupbearer ! bring me that bowl of wine. O musician ! tune (=play) that instrument of yours.[4]

2. To-night when the festal assembly of Gnostics is illumined

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[1] Worldly pleasures have no charm for one who is tormented with the pain of Divine Love. *Khār* in Sufi parlance signifies separation from the Beloved.

[2] Since his goal is Union with the divine Beloved, all trials and disappointments incidental to the "journey up to God" are cheerfully borne.

[3] By arrows are meant the Beloved's amorous glances.

[4] The Cupbearer and the Musician here symbolize God, who intoxicates all creation with the ecstasy of Divine Love, and fills their hearts with joyous rapture.

by the candle of Thy face, move quietly, so that the sensual-minded profligates may not know of it.[1]

3. Last night (dear) boy! Thou didst drink wine, (and) Thine eyes bear testimony to the fact; seek at least a companion who will hide Thy secret.[2]

4. A lovely face and a beautiful voice each possesses a distinctive charm: think how delightful must be a (fair faced) Beloved with a sweet voice![3]

5. Thy languorous eyes and Thine eyebrows strike arrows into the soul: O God! who has given such a bow to this lovely archer.[4]

6. It would be a pity to repress such violence of passion for Her: whisper but a hint of it in the ear of the lute so that it may (=and it will) give forth a sound (to express it.)[5]

7. Shiraz has become full of turmoil through the mischief wrought by Thy lovely eyes, (and) I fear that the sweet tumult (that Thou causest) may upset Shiraz.

8. I am like a wing-tied birdlet, and hence am sitting in the cage: if the cage were broken I should fly away.[6]

9. O Sa'di! you quick-witted bird! I have trapped you finely, (for) it is difficult for one to capture a royal falcon like you.[7]

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[1] *Rindān* here signifies the uninitiated, or those engrossed in mere worldly pleasures, as contrasted with Gnostics, who are absorbed in the passion for the Divine Beloved.

[2] Sa'di refers to the Beloved's languorous, tell-tale eyes, and urges Her to make a confidant of a lover, who will not divulge their love-secrets (=the mysteries of Divine Love), as a novice would do.

[3] i.e., a sweetheart who possesses both a fair face and a lovely voice.

[4] *Yārabb* often connotes the meaning of grief or regret.

[5] cf. Whinfield's *Masnavi*, p. 1.

"'Tis the fire of Love that inspires the lute,
'Tis the ferment of Love that possesses the wine."

[6] He means that his soul cannot attain Union with the Eternal Beloved until it is freed from "this fleshly dresse" of the body. It may be noted that the phrase *garzānki* (=if so be that) is frequently used by Maulavi Rūmī in the Dīvāni Shamsi Tabriz.

[7] The Beloved is addressing Sa'di here.

18

1. O Muslims! I complain against those enchanting eyes (of Hers), which have deprived me all at once of patience, tranquillity, and resignation.[1]
2. She has a face (fair) as a Greek's, and negro-black tresses and moles[2]; look at the bow of Her eyebrows which she keeps puckered with frowns.
3. Until I had seen the soul-elating figure of my Beloved, I had not lost my senses, nor my patience, nor my reasoning power.[3]
4. I see clearly united together in the face of that sweetheart when unveiled, thirty-two marvellous attributes from among the wonders of the world, (to wit):
5. The Moon, the Pleiades, Mercury, Venus, the Sun, Sagittarius, the pine tree, ivory, the myrtle, the narcissus, the ruby, the rose, verdure (down), wine, coyness, coquetry,
6. Myrobalan, marsh-mallows, a candle, sandal-wood, milk, pitch, light and fire, honey and sugar, musk and ambergris, pearls and jewels, pomegranates and apples.[4]

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[1] An allusion to the fact that the magical art is condemned in the Qurān (Sūrah II, 96) and the Traditions (Mishkāt XXI, 3).

[2] Rūm (Greece) or Rūmi (Greek) and Zang (Abyssinia), or Habshī (Negro), are frequently used by the Persian poets to express fairness and blackness.

[3] This is literally, "my senses did not leave my body, nor patience my heart or the foot of wisdom its stirrup."

[4] These epithets are applicable to the following parts of the body (*vide* Anīs u shshāq of Sharīf ud dīn Rūmī):—

Face = *shams, gul, māh, khatmī, shama', shīr, nūr, nār, (gul) nār.*
Lips = *l'al, mai, shakar, shahd.*
Chin = *sīb.*
Forehead = *zuhrah.*
Eyebrows = *kaus.*
Eyes = *nargis.*
Neck and bosom = *'āj.*
Down on the face = *sabzi, kīr, mushk.*
Fragrance = *sandal.*
Figure = *bān, kāj, tīr.*
Teeth = *parvīn, lūlū, durr.*
Hair = *kīr, mushk, ambar.*
To these may be added:—
Coquetry = *makar, fareb.*

7. The miracles of the Five Prophets, namely Muhammad, David, Jesus, Khizr, and Jethro's son-in-law (Moses) are apparent in Her face.[1]

8. O my darling! if I die without tasting those lips of Thine, the Omnipotent God will require you to render me justice (=let me kiss you) on the Day of Judgment.

9. O Sa'di! have you not heard it stated as a fact that every up has its down, and vice versa?[2]

19

1. Thou hast departed, and a hundred thousand hearts are moving in Thy train. O Soul of Lovers, who can be patient in Thine absence?

2. Do you mean to say (=it is incredible) that he, who cannot suffer reproach even for a moment, is able to endure a long period of separation from Thee?

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[1] Three of these Prophets were mentioned in Ode 2, viz., Jesus, Moses, and Muhammad. The real name of Al Khizr (or "the green one") is said by Al Baizāvi to have been Balyā ibn Malkān. He is said to have lived in the time of Abraham, and, as he discovered and drank the Fountain of Life, he is still supposed to be alive. His name does not appear in the Qurān, but most commentators believe that he is the mysterious individual referred to in the Sūrah XVIII, 59-81, where he is represented as the companion of Moses. He is often confounded with Elias, and also with our Patron Saint, St. George.

David is said to have been so exemplary in his devotions that he used to fast every other day, and spend half the night in prayer. His psalms (*zabūr*) are a frequent theme of the Persian poets. He was celebrated for his art in making coats of mail, and his knowledge of the language of birds, which often accompanied him in chanting the praise of God. The account given by him in the Qurān is very meagre, but he is referred to in Sūrahs II, 227; XXI, 79-80; XXXVIII, 20-24. In the last quoted Sūrah is given an account of the Bathsheba incident, and the judgment he pronounced against himself in that matter.

Mu'jizāt are miracles performed by the Prophets, as contrasted with "*karāmāt*," or wonders wrought by Saints. It does not appear in the Qurān that Muhammad ever claimed the power of working miracles.

[2] A reference to the vicissitudes of fortune.

3. Until Thou appearest (among us) again like the sun, we wil have all our eyes fixed on Thy path (in expectation of Thy coming), while our fingers (will be engaged) in counting (th days of separation).[1]

4. I shall fall at the feet of the courier by whose hands Thy lette reaches me, and shall place it on my head (in token of respect)

5. Thou never leavest my heart as is the case with others although Thou mayest pass from before my eyes, for (Thine image) is fixed within my soul, even if Thou art veiled from my sight.

6. The hope of the Day of Union encourages people (=Thy lovers), or else separation from Thee would distil blood (from the eyes) through the very horror of it.

7. In Thy palace garden how could one find the bloom of the pomegranate, the fresh beauty of the quince, or the apple's rosy blush, when Thou art absent ?

8. On the occasion of this festival of the 'Īd the rejoicings of the people will not be general, for they are adorning and decorating themselves in expectation of Thine approach.[2]

9. Endowed as Thou art with such an auspicious face, be not cast down, for Fortune will befriend Thee in the vicissitudes (of life).

10. Sa'di's thoughts are with Thee, because Thine amiable dis position charms the heart like his poetry.

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[1] cf. Gulistan I. 7 " *Ānki duchashmi intizārash bardar.*"

[2] The reference is to the *'Īdulfitr*, or the festival of the breaking of the Fast which occurs on the first day of Shawwāl, and is celebrated in Muhammadan coun tries with great rejoicings. The poet means that the expectation of the Beloved's arrival will distract most people from a proper observance of the 'Īd celebration as they will regard his coming as the real festival.

N.B.—This Ode seems to be an eulogy addressed to one of Sa'di's patrons, who has left Shiraz.

11. May (Divine) assistance, victory and triumph, accompany Thee every night and morning that Thou settest Thy foot in the stirrup!

20

1. Those who are drunk with sleep are unconscious of (physical) life: (but spiritual) life consists in the intoxication produced by the wine (of Divine Love).[1]

2. Never think that I referred to you of wine that exhilarates the body, but which destroys the reason.

3. Become intoxicated with the wine of Love for the (Divine) Beloved, for that (wine) which destroys the reason is injurious, and nothing but a liquid (i.e. ordinary wine).

4. If you desire propinquity to the Beloved, do not forgo obedience: if you seek lordship turn not away from (the duty of) service.[2]

5. You are lying asleep in the desert, while the caravan has departed: I fear you will not see your destination save in a dream.[3]

6. Until you scatter the seed of devotion you will not secure the harvest of joy, (for) a treasure can only be acquired by dint of toil.

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[1] The poet means that just as natural sleep produces in the sleeper unconsciousness to his surroundings, so the rapture induced by the wine of Divine Love renders the mystic insensible to the phenomenal world. He loses his personal consciousness, becoming absorbed in contemplation of God's Beauty, and this is the spiritual life! The same idea is developed in the two succeeding verses.

[2] For the idea conveyed in the second hemistich; cf. St. Mark x. 43, "But whosoever shall be great among you shall be your minister."

[3] cf. Preface to the Gulistan.—"*Khwābi noshīn bāmdādi rahīl bāzdārad piyādahrā zi sabīl.*"

7. The Fountain of Life is (situated) in darkness, pearls are found in the sea, and treasure amid ruins.[1]

8. He, who constantly knocks at the door (of Divine Grace) will some day unexpectedly be successful.

9. You must travel (=exert yourself) in order to attain your heart's desire: you must sit up all night (to see) the sunrise.[2]

10. O Sa'di! if you desire wages without labour, (remembe that) a caravan sleeps with thirst unquenched in a mirage.

21

1. We do not get a wink of sleep all night. O ye who waste your lives in slumber, beware!

2. The thirsty travellers in the wilderness perished, although water flows from Halla to Kufah.[4]

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[1] The meaning is that the attainment of everything worth winning in this world involves danger and difficulty. The Fountain of Life, a drop of which imparts the gift of immortality, is supposed to be situated in the midst of the dark regions, and only attainable after endless toil and trouble. Alexander the Great is said to have sought it in vain. It is a common belief among Orientals that treasures, guarded by inviolable talismans, lie buried in the ruins of ancient cities. cf. Gulistan I. 40—"*Allah andar kharābeh yāftah ganj.*"

[2] That is you can attain your goal only by dint of trouble and pertinacy.

[3] The meaning is that the travellers, deceived by the mirage, have settled down for the night in expectation of a plentiful supply of water, whereas if they had taken pains to verify their position, they would have pushed on to where water was obtainable.

[4] The reference here is probably to the wanderings of the Israelites in the wilderness, where they perished of thirst though the Euphrates flowed at no great distance from them. Kufah and Halla both lay on the Euphrates, though they are now no longer existent. Kufah, on the W. bank of the river, about four days' march from Baghdad, was founded in 636 A.D., and became the capital of the first Abbasid Khalifah, Abul Abbas, in 750 A.D. When Baghdad was built by the Khalifah al Mansūr, Kufah fell into decay. It was famed for its learned men, especially grammarians, and gave its name to the ancient Arabic character known as Kufic (Hughes)

The poet means that it is only by dint of travail and perseverance on the path of Divine Love that the goal of Union can be attained.

3. O hard-hearted and faithless One, is this Thy way of keeping faith with Thy lovers ?

4. An ermine couch without (a sight of) Thy face feels like thorns under my sides,

5. O Thou, towards whose face the eyes of lovers are directed, as is the face of worshippers to the prayer niche ![1]

6. I have submitted to the mandates of Love : I have entered the school (of Love) in my old age.

7. Poison from the Beloved's hands slips easily down the throat like rose-water.

8. The cruelty of the doorkeeper cannot drive him away, who is madly enamoured of the street of Beauties.[2]

9. Nothing can kill Sa'di but separation from the face of his Beloved.

22

1. O my beautiful (Darling)! turn not Thy fair face from me : how canst Thou think it right to slay me without any fault ?

2. Last night I embraced Thee in my sleep, (but) I do not think I could have experienced such (delight) save in a dream.

3. By reason of my burning (=anguished) heart, and tear-fringed eyes, I am 'twixt fire and water.[3]

4. The souls of Derwīshes (=mystics) are targets for Her arrows : the blood of helpless (lovers) provides the tincture for Her nails.[4]

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[1] This line is connected with the one immediately preceding.

[2] By *bawwāb*, or doorkeeper, is meant the veil of phenomena, which hides the divine light of Truth from the mystic's heart.

[3] Note the example here of the figure *laff o nashr i murattab*.

[4] *Khizāb* is the dye made of *henna*, with which the nails of the feet and hands are coloured.

5. She speaks and robs (people) of their hearts : She tormen (Her lovers), and their souls are consumed (with grief).[1]
6. If anyone enters by the door, I think it must be She : (fo the thirsty wretch considers the mirage to be water.
7. It would be a pity to clothe such a (beautiful) body with garment ; it would be cruel to cover such a (lovely) face wi a veil.
8. Take up with your skirt some sweat from Her ear-lobe, s that your garments may smell of rose-water.
9. A sweetheart (like Thee) with a candle in Her hand, hea with slumber, and bemused with wine is a (source of) mischie
10. Veil not Thy face from morning until night (=all day), that thou mayest obscure the splendour of the sun.
11. O Sa'di ! if you wish to lie like a harp on Her breast, yo must needs suffer chastisement like a guitar.[3]

23

1. Those are not ringlets but (dark) Night : this is not an ea lobe but (bright) Day : Hers is not the symmetry of the f but rather that of the date tree.[4]
2. This mouth of Thine (is so small that it) cannot be co

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[1] Literally the translation runs :—" She sprinkles salt, and souls become li roasted meat " which of course sounds absurd in English.

[2] The Beloved is represented as having drowsy, languorous eyes, a point beauty much appreciated by the Persian poets.

[3] The harp when being played lies on the breast. *Goshmāli*, or " ear twisting has the double meaning of punishment and the tuning of an instrument. Sa means that pain and love are synonymous.

[4] The poet means that the Beloved's tresses are as black as night, while H ear-lobe is as fair as the day. The fir is often used to express beauty of figure. T reference to the date tree connotes the sweetness of the Beloved's lips as well. the verse :—*guft az labam ruṭab diham.*

ceived by the (mind of the) eloquent (poet); nay, it is only when Thou speakest that he knows that Thou hast lips.[1]

3. Since the fire (=glowing beauty) of Thy face has consumed (the hearts of) mankind in this manner, one is not surprised at their being burned, but rather at their remaining raw.[2]

4. He is no (real) man who does not become a lover in the season of Spring: a tree in which the sap does not move on New Year's Day is only (fit for) fuel.[3]

5. Think not that the swaying of the cypress is caused by the Eastern breeze: nay, it is dancing for joy at the cries of the birds in the garden.[4]

6. I wish that my life may reach its end in Thy quest, although the distance (to be traversed) is out of all proportion to my power of search.

7. Everyone has not the same devotion for Thee that I have, for Thou art like the sun, while the short-sighted (novice) resembles the bird of night (=the bat).[5]

8. Every event has its cause, and (so) I am plunged in grief on account of the Beloved. Fate drags me to my doom, and it is the pain of Her separation that affords the reason.

9. I cannot recount to strangers the story (of my love troubles):

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[1] An exaggerated description of a small mouth, which is regarded as a great beauty by the Persians.

[2] By *sūkhtah*, or *pukhtah* is meant the mystic, who is versed in the mysteries of Divine Love, as opposed to *khām* "the man of externals," or the uninitiated tyro.

[3] cf. Tennyson's "In the spring a young man's fancy lightly turns to thoughts of Love."

[4] The cypress symbolizes the Divine Beloved, and the birds Her lovers. She is represented as being full of joy by reason of Her lover's lamentations. cf. Whinfield's *Masnavi*, p. 30:—"I cry and my cries sound sweet in His ear."

[5] The mystic is contrasted here with the unenlightened novice, who is blinded by the effulgence of the Beloved's beauty, like a bat in the sunlight, and unable to see Her face to face.

(for) to complain of the Friend to the enemy would be a breach of etiquette.

10. But it is impossible for this condition of mine to remain concealed; (for) Thou tearest coats of mail, whereas the curtain (that veils Sa'di's secrets) is (made of) muslin.

24

1. O smiling doll (= sweetheart)! Who has bitten (= kissed) Thy ruby lips, and who has plucked the roses of Thy face from the garden of beauty?[1]

2. He who has kissed them has attained his heart's desire, and he who has failed to do so has endured much anguish.

3. Who has eaten a nicer fruit than this in his whole life? Who has ever sliced a sweeter water-melon?

4. O Khizr! I will not permit you (to taste) the fountain of Life. Do you know with what trouble Alexander sought it?[2]

5. Is this the blood of some (victim) shed by Thee, or is it red wine, or a black mulberry, that has trickled on (= stained) my clothes?[3]

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[1] The lip denotes in Sufi parlance "mercy and kindness in granting Union." cf. Whinfield's *Gulshani rāz* lines 746 and 756:—

Labi la'lash shifāi jān i bīmār.
Ba būsah har zamān jān mi nawāzad.

[2] The prophet Khizr is said to have discovered the Fountain of Life, which is situated in the dark regions of the world, and became immortalized thereby. Alexander the Great, in spite of much toil and trouble, failed to find it. The poet means that even the Prophet Khizr is debarred from tasting the water of this Fountain of Life, i.e., the Beloved's Lips.

[3] An instance of *tajāhul al ārif*. The poet feigns ignorance as to the cause of the red stains on his clothes.

6. Thou dost associate with everyone else, while Thou fleest from us; but the fault lies not with Thee: it is a wrong done by unfavourable Fortune.

7. Fruit on a alden tree does not last long, when the *canaille* know that it is sweet and ripe.[1]

8. Thanks (be to God) that the wall (between us) has fallen altogether, so that it may not again be said that no one has seen this garden.[2]

9. The Rose, too during that brief period (of separation), did not open its petals, (but) to-day the morning breeze has rent its envelope (and it has burst into bloom).[3]

10. Now that the bridge has been broken down, ships move freely on the Tigris, which even the waterfowl were too frightened to frequent.[4]

11. The time has gone by when we could exult in thee again: we have had enough of this jar which strangers have sucked.[5]

12. If the fruit of this garden has been plundered, (it matters not, for) at a hundred other places there are fruits to be gathered both sweet and ripe.

13. O Sa'di! knock at the garden gate of (= indulge in)

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[1] The fruit here referred to is the Beloved, the bestowal of whose favours on the uninitiated the poet deprecates.

[2] i.e., the veil of phenomena, which had hidden him from the Beloved, has been rent, and he is now able to contemplate Her Divine beauty.

[3] *Haftah* often implies any short interval of time. Here the poet means that the Beloved's face was occulted during the brief period that the veil of phenomena prevented him from seeing Her, but now, through the divine inspiration (*bād i sahar*), he is again able to contemplate Her glorious beauty.

[4] The same idea is here developed. The destruction of the bridge of phenomenal illusions, which prevents free access to the Beloved, opens the way for Union with Her.

[5] *Fuqā' kashidan* literally means "to drink beer or date wine," but here it has the secondary signification of "to rejoice in something."

another passion, and abandon this field in which a herd has grazed.[1]

25

1. O Thou, the sight of whom gives comfort, and whose smile is a calamity, in grace Thou hast surpassed all other Beauties !

2. O Thou, who art in respect of beauty (like) a lovely picture from Khatā, and who art as pure as a drop of rain in Spring-time ![2]

3. O Thou graceful cypress ! pass by us once in Thy mercy ! O brightly shining moon ! cast one glance at us by way of kindness !

4. O Reason ! I did not say that you and Love were irreconcilable ? (For) in the Emperor's domain (another) cannot reign.[3]

5. People tell me to leave Her, so that my heart might be weaned from Her Love, (but) I fear that distance (= the extent of my remoteness) would only increase my passion.[4]

6. In comparison with Thy figure the cypress is not graceful : the moon is not lovely in contrast to Thy face.

7. He who seeks a desired object, lays a hundred tables for enemies, (in the hope) that perhaps one friend may come to his feast.

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[1] The last three verses would seem to mean that the poet is disgusted with earthly beauties, and the pleasures of the world of sense, and seeks peace in the contemplation of the Divine Beloved.

[2] A province in Northern China celebrated for its painters.

[3] *'Aql*, the intellectual faculty of Reason, is often contrasted in Sufistic phraseology with *'ishq*, the spiritual faculty of Intuition. cf. Gulistan I, 3 ;

Dah darwīsh dar gilīmi bakhuspand wa dū pādshāh dar iqlīmi nagunjand.

[4] cf. Bayley's line :—" Absence makes the heart grow fonder."

8. The sword of pleasantry is (wielded) by the hands of sweethearts; the Mystic should not feel annoyed at it.

9. O Sa'di! since you have been entrapped (in Love's snare), submit to your Fate: (for) the sea contains pearls and corals, but it also occasions terror and dread.[1]

26

1. That which Thou possessest is not a figure but a nine days' wonder, and this is not a smile (of Thine), but rather a miracle and a marvel.[2]

2. He who has beheld Thy moon-like (= lovely) face, has made his breast a shield against the arrows of reproach.

3. Every moment in all the days and nights of my life that passes in Thy absence is filled with a thousand regrets.

4. That period of my life, which was spent in indifference to Thee, cannot be accounted as life (at all): (so) for the remainder of my existence I am ready to make amends.

5. The swaying cypress does not resemble Thy symmetrical figure, (notwithstanding) all the eulogy that is lavished on its stature.

6. When the eyes of the traveller have beheld Thy beauty, his intention to depart is changed into a determination to stay.

7. The people of both classes (i.e. the bad and the good) will be astounded at (the sight of) Thee, if Thou shouldst attend the tribunal of the Day of Judgment.

---

[1] The poet means that, in order to attain Union with the Beloved, he must undergo severe trials and disappointments.

[2] *Qiyāmat* literally the Day of Resurrection, and hence anything marvellous or wonderful. *Mu'jazah* signifies a miracle performed by a Prophet, and *karāmat* that of a saint in proof of his sanctity. This line offers an example of the Figure *istidrākt*.

8. All this distress and disappointment that Sa'di endures are happiness and peace to him, if they do but meet with Thine approval.

27

1. The mad lover (= Majnūn) is again to-day in a state of ecstasy; for surrender (to the lover's will) is Leila's religion, and every other creed is (in her eyes) heresy.[1]

2. Why should Farhād care if Shīrīn behaves harshly towards him, since (he knows) that she cannot bear him to be weary of Her.[2]

3. Azrā, who can read Love's unwritten tale, knows that the message was (writ) with Wāmiq's tears.[3]

4. O Minstrel! take care to sing (Love's) Ode in this very fashion (that I have prescribed), for the tune, which it follows

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[1] Observe the play on the double meaning of *majnūn*. *Hālat* is a state of ecstasy induced by the contemplation of the Divine Beauty. According to the *Awārif ul ma'ārif*, *hāl* is a divine gift (*mauhab*) as distinguished from *maqām*, an acquisition (*kasb*), which is attained by the practice of penitence (*taubah*), austerity (*zuhd*), and patience (*sabr*). There is a play here on the double meaning of Islām, viz. (*a*) the true religion as opposed to *ẓalāl* or heresy, and (*b*) the surrender of the Beloved to the lover.

[2] The meaning is that the cruelty of the Beloved is really a sign of love, and does not imply any desire for separation on Her part. So long as She loves him, the lover is indifferent to Her cruelty, and the fact that She does love him still is proved by his conviction that She cannot bear the idea of his being weary of Her. The mystical idea is that no real separation is possible between the soul and God. Even when God inflicts the most cruel tribulation on the soul He is not driving it away from Him, but drawing it towards Him. He cannot endure that it should not love Him, since the Divine Unity requires that there should be no object of love except Himself.

[3] The poet means that there was a spiritual bond of sympathy between Azrā and Wāmiq, which enabled her to read his heart's unwritten message. The reader will note the reference in the first three lines of the Ode to the three most celebrated Romances in Persian poetry.

(= to which it is sung), shews the way in a certain direction (= to the goal of Union) ![1]

5. O thou pretender to Love, who passest (safely) along the shore of (Love's) Ocean, thou knowest not how we fare, who are drowning!

6. How can we go from this door of Hers, for we have been assigned (by Fate) to its dust (to lie in), while our blood is entrusted to Her to shed?

7. If I should not place my head at Her feet (= sacrifice my life for Her), I should not be able to raise it in the presence of mystics, for it would be an occasion for shame.

8. Whatever you do, save to remember the Beloved, is waste of life; whatever you say, except (to utter) Love's sacred mysteries, is vain.

9. From every cruel act of Hers the fragrance of true love is exhaled; in every fault-finding of Hers there are a thousand attempts at conciliation.[2]

10. We (shall) have no more dealings with any one else; (for) the sale which we have concluded in Thy absence is a cancelled bargain (= invalid).[3]

11. O Sa'di! Wash (= delete) from the tablet of your heart the image of aught but the Beloved; (for) the knowledge that does not point out the way to the Truth is ignorance.

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[1] i.e., the melody of the mystical Ode produces a state of ecstasy, under the influence of which he attains Union with the Beloved.

[2] *Istimālat* signifies "to try to conciliate anyone, or to win his affection." Sa'di means that the Beloved's reproaches are really a means of winning his love.

[3] *Iqālah* is a legal term signifying the cancellation of a sale, or the dissolution of a contract. The poet means that, as his affections are pledged to the Beloved, his promise of love to any earthly mistress is cancelled.

28

1. Is it a moon two weeks old (= full) under a veil, or is it a virgin of Paradise with (*henna*) dyed hands ?[1]
2. Is this the tincture of indigo on Her heart-alluring eyebrows, or is it a rainbow athwart the sun ?[2]
3. O Thou, who art the talk of the city, and a (source of) mischief to the people, Day and Night are (represented) in Thy face ! [3]
4. Whoever is not in love with Thy face is but a beast in human form.
5. Although Thou art a Prince and we are slaves, although Thou art great and we are insignificant ;
6. Although Thou art rich and we are poor, (still) it is a righteous act to solace the hearts of lovers.
7. O Beloved ! A torrent (of misery) has overwhelmed me. Do not practise cruelty beyond (endurable) limits.
8. Ah ! return to us, for through love of Thee, a thousand tear-fountains gush from our eyes.[4]
9. O agreeable medicine for our pain ! I have promised to serve Thee.

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[1] The Hūris are the black-eyed virgins who are appointed to attend the true believers in Paradise as described in the Qurān, Surah LV. 56. *Hūr* is the feminine plural of *haurā*, which means possessing eyes in which the black and white are strongly marked. This and the next verse afford examples of the figure *tajāhul ul 'ārif*.

[2] The Beloved's bright face is compared with the sun, and Her (blue and black) tinted eyebrows to a rainbow. Indigo dye is used to intensify the blackness of the eyebrows. *Qazah* was the angel who presided over the clouds. Hence "the bow of *Qazah*" =rainbow.

[3] i.e., day by her bright face and night by her raven tresses.

[4] A common, though peculiar, construction in Persian. Literally the translation runs : "There is one eye and a thousand fountains." Observe the *tajnīsi muzayyal* in this line.

10. Thou knowest that I shall not turn away from Thee; (for), whatever wrong Thou mayest be (guilty of), it is right.

11. O Thou, whose face is a gate to Paradise, my heart is on fire with the relish of Thy lips![1]

12. I thought to extinguish fire with water, but water is useless for quenching this fire of the heart.[2]

13. O graceful cypress! O Thou fresh rose-bush! O Thou possessed of a moon-like face, and sun-like splendour!

14. Take and give; speak and listen, for such nights (as these) are not a time for slumber.

15. O my lucky star, (and O) my favourable fortune! To-night is a night of intimate communion (with the Beloved) till the morning.

16. Light a candle in our midst, or (stay) do not set up a candle, for there is moonlight (shining from Her face).

17. This hungry, merciless wolf (=the world), is not sated even with (the blood of) mankind.

18. The people of the world resemble wheat, while this cycle of Time is like a mill.

19. O cupbearer! Give a large goblet[3] (of wine) to my sober messmates.

20. Leave the frenzied (lover) to his own devices, for this intoxication of ours does not arise from wine.[4]

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[1] *Nimak* =literally salt, hence relish, or beauty. cf. the verse of Mirza Sāib:—*ṣubḥ darānast ki khandān bāshad.*

[2] cf. Song of Solomon, VIII, 7, "Many waters cannot quench love."

[3] *Qadahe qalandariwār* appears to mean a large goblet such as wandering mendicants known as Qalanders use for drinking. This sect of Faqirs was founded by Yūsuf al Andalūsi, a native of Spain, who, having been expelled from the order of *Bakhtashis* established the *Qalandari* sect, on which he imposed the obligation of perpetual travelling. The Qalandars are a sect of Sufis, who are careless of the externals of religion, seeking only tranquillity of mind.

[4] i.e., do not try to reason with the distraught mystic, for his loss of personal consciousness does not arise from intoxication, but is due to the ecstasy of Divine Love.

21. The pride of life is only wind (=naught): the glitter of youth is nothing but a flash of lightning.

22. Use well the present hour while you may: make haste, for your life is speeding to its close.

23. O Sa'di! You are not fit for Union with Her. How long will you brag and seek Her propinquity (=favour)?

24. O thirsty one! How long will you wander bewildered? For this road which you are taking leads but to a mirage.[1]

29

1. Of all things that happen, the Beloved's words are the sweetest: they are a friendly, and soul-refreshing message.

2. Have you ever heard of a being that is present and yet absent (at the same time)? I am in the midst of the assembly, while my heart is elsewhere!

3. If the Sweetheart is not in our midst, let the candle be extinguished: if She be present, there is plenty of light even without a lamp.[2]

4. Worldly folk wend their way to the pleasure grounds and gardens (whereas) the pleasure ground and garden of the Mystics are the Beloved's street.[3]

5. God grant that She who departed from us in anger may come back in the spirit of reconciliation, as the eyes of Her

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[1] Sa'di compares the lover in quest of the Divine Beloved with a thirsty traveller in the desert, who is deceived by the mirage in his search for water. Mirage in the language of Sufis means the phenomenal world.

[2] The poet means that, in the Beloved's absence, no meeting would be held, and a lamp would be useless, while if She were present, it would be superfluous, as Her face would illumine the assembly.

[3] *Zindahdilān* =literally live hearted, and hence people whose hearts are alive to Divine Knowledge.

passionate lover are fixed on the door (in expectation of Her return).

6. O my Darling! Thou hast consumed my heart like aloes on a fire, and this breath which I exhale (=these sighs which I heave) resembles smoke from a censer because of my love for Thee.

7. In my opinion the nights that I spend in Thy absence resemble the "night of the grave," and should I pass the morning without Thee, it would seem (as long as) the Day of Judgment.[1]

8. Thy ringlets are fragrant with ambergris and Thy neck is compact of aloes: what need has a lovely sweetheart (such as Thyself) of ornament?[2]

9. O Sa'di, you entertain vain hopes of Union (with the Beloved)! (For) separation from Her has slain you, while Union with Her is still only an idle fancy.

10. Alas for this long-cherished hope, which fills your heart! Alack for this impracticable idea which occupies your thoughts!

30

1. O Thou whose agile figure is clothed with beauty! none but the pure-eyed can behold Thy loveliness.[3]

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[1] The *shab i gor* referred to is the first night in the grave, or *'azāb ul qabr*, when the deceased is visited by two angels (*Munkir* and *Nakīr*), who question him as to his faith in Muhammad. If his replies are satisfactory, he is allowed to sleep undisturbed till the Day of Resurrection. If, however, he is an Unbeliever, he will suffer perpetual punishment till God raises him from the grave.

As to the duration of the Day of Judgment, the Qurān in one passage (Surah XXXII. 4) states that it will last 1,000 years, while in another (Surah LXX. 4) fifty thousand years is the limit assigned. (Hughes.)

[2] For this sentiment cf. the well-known line of Hāfiz:—*ba āb o rang o khāl o khaṭṭ chi hājat rūe zebārā.*

[3] By "pure-eyed" is meant one who has effaced self.

2. If I am fortunate, I shall die on the dust of Thy door, (for) it may be that some day Thou wilt pass over that dust.

3. I know that one day my head shall fall (=I shall die) at Thy feet, so let me flee even now to Thee, and then cling to Thy saddle-strap (for support).

4. O Thou! by whose lovely face the eyes of Reason are dazzled! and O Thou! whom the power of our vision is too limited to comprehend! [1]

5. I thought to avoid grappling with the serpents of Thy ringlets, (but) I remained helpless before (=when I saw) Thy smiling lips. [2]

6. If the lustre of Thy countenance should fall on (=touch) the dome of the sky, the moon would veil her face, and the sun would be ashamed.

7. If Thou dost pardon us, it would be a favour to Thy friends, and if Thou shouldst burn (=torture) us, (Thou art free to do so, seeing) Thou hast control over Thine own possessions (=slaves).

8. If Thou dost shed the blood of all, Thou canst do so with impunity: (and) shouldst Thou pardon the faults of all, there is none Thou needest fear.

9. Practise as much cruelty as Thou mayest wish, for pleasant memories of Thee will dispel the grief from Sa'di's heart.

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[1] The literal translation is "*O Thou, to reach the skirts of whose comprehension, the hand of vision is too short.*"

[2] Observe the play in this line on the double meaning of *Ẓaḥḥāk* which denotes "smiling," and is also the name of a Peshdadian King of Persia, proverbial for his cruelty.

According to the story told in the *Shahnamah* two black snakes grew from the king's shoulders, which gave him no respite, unless they were gorged with men's brains, when they became lulled to sleep. *Ẓaḥḥāk* is the intensive form of the Arabic root *ẓahaka* =to laugh.

31

1. I have chanced to fall in love in (a Beloved's) street, in which many victims like me have fallen.[1]
2. Convey news of us to the birds of the garden, (and tell them) that their song-mate has been caged.[2]
3. O breath of the morning breeze! tell the Sweetheart, that, like the Dawn, we have nothing to deal in but sighs.[3]
4. What can the sweet face be called which has a black mole? It is honey into which a fly has fallen.
5. No person will resolve to make love like us, unless it be one who has fallen into the snare of a (real) passion.
6. O Sa'di! he only knows the distracted state of the ball, who throughout his whole life has fallen under someone's (=a Beloved's) bat.[4]

32

1. Is it Thou, or a garden cypress, that has been walking? Or is it an angel in human form that has been speaking?
2. I see that that fairy (=Beloved), who had been concealed

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[1] *Kase* =someone often has this meaning of the Beloved. Cf. the use of *fulāne* in *Divāni Shamsi Tabrīz* (Ode VI, line 8, Nicholson's Selections) *Gūyam azīnhā hamah'ishqi fulāne marā*, where *fulāne* means the Beloved or God.

[2] By "birds of the garden" are meant the poet's fellow-lovers, and by "cage," "this fleshly dresse" of the body, or mundane existence, which hinders the soul in its struggle for Union. Cf. the line of D.S.T. quoted by Nicholson on p. 278 of his edition of the Divan:—

Murghi bāghi malakūt am nayam az 'ālami khāk
Du sih rūze qafase sākhtah and as badanam.

[3] The phrase *kāri kase bachīze uftādan* means "to deal in a thing with someone." There is a play on the double meaning of *nafas*. *Nafasi saḥar* =the slight breeze that stirs at dawn.

[4] A common metaphor in Persian poetry. Sa'di means that only he, who has himself experienced the miseries of Love, can realize a lover's distracted state.

from mankind for so long a time, has again appeared in the world.[1]

3. O friends! is it aloes that burn, or a rose that exhales its fragrance in the garden, or can it be a musk-laden caravan that has arrived from Tartary?[2]

4. O camel-driver! if a glance at the face of that lovely Sweetheart were given in exchange for a life, lo! here is a purchaser, who has come for it.[3]

5. Since I have become familiar with the features of Her face, everyone I look at seems a picture on the wall (=lifeless) to my eyes.

6. I shall no longer remain confined to my house, a prisoner and sick at heart, especially at this moment when you say that the Rose (=Beloved) has come to the market (of beauty).

7. If you decline to look at (God's) handiwork (=the Beloved), I will reply that the eyes were made for this very purpose.

8. Would that I might again see the face of my Beloved: you would then behold a dead man come to life again.[4]

9. O Solace of my soul! I shall relate whatever (miseries) I experience at Thy hands to him who has been entrapped in a snare.

10. Why does the flute wail in the assembly of the spiritually free (=mystics)? It is because it has received many wounds.[5]

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[1] *Parī* is a benign class of Jinn as contrasted with the malignant *Dev* orDemon. The fairy is renowned for beauty, and generally keeps herself concealed from mankind, for to see her entails death or madness.

[2] Tartary is famous for the best kind of musk.

[3] *Camel driver* means the *Murshid*, or spiritual director of Mystics.

[4] Literally =*come into the world again.*

[5] *Āzadah* in Sufistic language denotes the Mystic who has freed himself from "the bondage of forms," and reached the stage of absolute spiritual liberty and consciousness of Truth. See Whinfield's *Gulshani rāz.* The "wounds" refer to the holes in the flute by which the notes are produced. This is an example of the Figure *ḥusni ta'līl.*

11. Never imagine that since Thou didst leave me deprived of (the sight of) Thy drowsy eyes, sleep has visited my wakeful eyes.

12. O Sa'di ! if you have a proper spirit, do not complain of the Beloved's cruelty ; (for), ever since the world came into being, "all troubles come through friends."[1]

33

1. This honoured letter is (written) by those fingers (of Hers), and this sweetmeat of speech is (spoken) by (Her) mouth.[2]
2. This fragrant perfume of friendship proceeds from the court of the affectionate Beloved.
3. I took off the seal from the envelope : you might say it was the top (=stopper) of a rose-water flask.[3]
4. Perhaps the courier was a musk-deer of Khutan, who had a musk-pod in its waist.[4]
5. How exquisite is its style, and what (beauties of) metonomy and eloquence does it display !
6. It has become apparent that these honied words issued from the mouth of that sugar-scattering (=sweet) Dear One.[5]
7. This letter ought not to be cast on the earth, for it comes from the Moon of Heaven (=the Beloved).

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[1] *Jauri yār bar yār āmadast* is a well-known Persian proverb.

[2] *Nuql* is the dessert which is handed round with wine at entertainments, such as sweetmeats or fruit.

[3] *Sarnāmeh* generally means the address of a letter, or the superscription setting forth the title, etc., of the person to whom the letter is addressed, but here it seems to signify the envelope. He means that the letter exhaled the perfume of rose-water.

[4] *Khutan* was a district of Tartary between China and Turkestan celebrated for its lovely women and its excellent musk.

[5] *Manṭaq* is the noun of place from the Arabic root *naṭaqa*, to speak.

8. Some day Sa'di's soul will depart, for this life is not eternal ;
9. (But) happy is he whose poetry is current when his soul leaves his body.[1]

34

1. Is it the breeze of Spring (blowing) from the garden, or the fragrance of Union with the Beloved ?
2. This embellished writing (of Hers) attracts the heart : you might say that it was the down on a heart-alluring face.
3. O thou bird that art entrapped in the snare of the Rose, come back, for it is nesting time ![2]
4. At night the candle and I both melt, with this difference that mine is a hidden flame.
5. My ears are always (inclined) to the road, and my eyes (directed) to the threshold in expectation (of Thine arrival).
6. And when the cry of the caller to prayer is heard, I think it must be the caravan bell.[3]
7. In spite of all this hostility which Thou hast displayed, come back (to me), since my love for Thee is (ever) the same.
8. The hand-grip of Patience is powerless against the strength of Thy love's arms.

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[1] Sa'di refers to the fame of his poetry after his death. There is an example in this line of the Figure *ishtiqāq* (pseudo-etymology).

[2] *Murgh*, as here, is often used for the soul of the mystic. The poet means that the mystic should renounce worldly pleasures, and make his peace with God.

[3] *Darāi* and *jaras* were metal bells suspended from the necks of camels, t[illegible] jangling of which announced the approach of a caravan. They are not to be [illegible] founded with *nāqūs* the so-called church bell, which was really a wooden gong [illegible] produced a sound when struck by a rod (*wabīl*). Sa'di means that he mistak[illegible] Muaẓẓin's cry for the sound of the caravan bell, which heralds the Beloved's [illegible] proach.

9. Misunderstanding between congenial friends is (like) the separation of the soul from the body.

10. The heart-rending lamentation of Sa'di is a testimony to the claims of Love.[1]

11. The reed of his pen caught fire (from Love), and this ink which flows (therefrom) is the smoke (of his sighs).[2]

35

. What face is this that precedes the caravan? It must surely be a candle in the hands of the camel-driver.

. You might say it was Solomon (seated) in his litter, whose throne is borne along on the Eastern Breeze.[3]

. The beauty of the moon-faced Beloved (seated) on high, resembles the moon of the sky.

. The heavenly faced Beloved inside the camel-litter is like the sun in the midst of a sign of the Zodiac.

. Sages observe this strange phenomenon, (namely), a sun under a canopy.

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[1] i.e., the pathos of his Odes proves the potency of his passion.

[2] *Dūd* or *dūdah* =lampblack, from which ink was made, and hence the ink itself. ...re is a play on the words *dūd* and *dūkhan* both of which mean smoke.

[3] Sale, on the authority of the commentators, al Jalālān and al Baizāwi, thus ...cribes Solomon's *takhti ravān* or flying throne :—"Solomon had a carpet of ...n silk, on which his throne was placed, being of prodigious length and breadth ... sufficient for all his forces to stand on, the men placing themselves on his right ...d, and the Jinns on his left; and when all were in order, the wind at his com...d took up the carpet, and transported it with all that were upon it wherever he ...sed."

...Observe the play on *ṣabā* (=zephyr), and *Sabā* (=the land of Sheba). The ...ix of worldly glory and wisdom is of course typified in Solomon. In the first ...s of this Ode, the Beloved is described as travelling in a curtained camel-litter, ...ich conceals Her beauty, while Her lover, outstripped by the quick-paced beast, ...ges wearily behind. In the last part of the Ode he reproaches her for deserting

6. The fairy-faced (Beloved) is (hidden) behind a veil of China silk, like a lotus-flower in the water, or the moon behind a cloud.

7. She, who is concealed behind a veil, has all at once unveiled (=revealed) my secrets.[1]

8. The camel has outstripped me in running, because I am laden with a heavier burden than his.[2]

9. How faithless and perfidious is that hardhearted (and) unkind (mistress) !

10. Although Thy love for me is so little, our fidelity an loyalty to Thee are as they always were.

11. We proved faithful, while Thou didst display treache towards us. Be gone, O Sa'di ! for this is (but) a retributic for that.[3]

12. Did you not know that in advanced old age it is inopportu to measure one's strength with a youth ?

36

1. Alas ! for the eyes that have not beheld Thy face, or tha having seen it, have looked on (another) face after Thine.

2. If pretenders to love were to see the features of a fa (= Beloved), they would understand why those who are ma (in love) have rent their garments.

3. Who is it that has drawn round the sun of Her bea

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[1] i.e. he is unable to conceal his passion for the Beloved, though She is hic from view.

[2] By *bāri girān* is meant the heavy burden of Love.

[3] The Beloved's perfidy is a just retribution for his presumption in believ that his faithful love for Her would be returned, as December could not be expec to mate with May.

(= beautiful face) a circle of black musk on (a background of) silver ? [1]

4. O Sage ! If your feet should stumble against a stone (= if you were to fall in love), you would understand why Farhād hewed stones. [2]

5. He who has not heard the conversation of Shīrīn, cannot feel pity for the distracted heart of Farhād.

6. There is not one heart in the city that did not flutter in the bosom like a (frightened) pigeon by reason of the cross-bow of Thine eyebrows.

7. It cannot (even) be imagined how desirable a tree Thou art ; (nevertheless) this is manifest that no one has ever plucked a fruit therefrom.

8. The mystery of the pen of the matchless power of God is as clearly visible on Thy face as a face in a mirror.

9. We desire nothing from Thee except Thyself : give sweets to him who has not tasted love.

10. No wonder, with all this rain of calamity (that has poured) on Sa'di's head, if the house (=sockets) of his eyes should leak (=shed tears).

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[1] A reference to the black down on a fair face. Cf. for this conceit the following se of Adīb Sābir (died 1151 A D.) : *tā dāirahe khatti tu bar māh kashīd.*

[2] The love story of Farhād and Shīrīn is here indicated. Shīrīn was the wife Khusru Parvīz, King of Persia (died 628 A.D.), and daughter of the Byzantine peror Maurice. Farhād, a beautiful youth, who was in love with her, was prom- her hand if he succeeded in cleaving the rock of Besitūn, and bringing a stream water through it from a valley on the other side. He was on the point of accom- hing his task, when Khusru sent him an old woman with a false report of Shīrīn's th ; whereupon Farhād threw himself from the rock and was killed. He is posed by the Persians to have executed the Behistun sculptures. Khusru Parviz elebrated in history as the monarch to whom Muhammad sent an invitation cknowledge him as the Prophet of God.

37

1. In very truth to-night, this night of ours is as bright as the day ; (for) the festival of Union with the Friend is (being celebrated) in despite of our foe.

2. Is it the breeze of Paradise that blows, or the zephyr from the garden, or is it the fragrance of Thy mouth, or the perfume of *ladanum* ? [1]

3. The eyes that are in my head, and the soul that is (contained) in my body, can never be dearer to me than Thy body and Th soul.

4. I will bend my neck in Thy service, and lend mine ear to Th words, as long as my thoughts are occupied with those ea and that neck of Thine.

5. O my king ! withdraw not Thy protection from beggars, (fo there must of necessity be a gleaner wherever there is harvest.[2]

6. I have no scope for movement away from Thee in th wide world, for the world is (as narrow) as the eye of a need in the sight of heart-sick (lovers).

7. The lover cannot escape for the hand of Love clings to skirt wherever he goes.

8. The Sweetheart never leaves the house without a guardi sugar knows (well) that it is the fan which repels the flie

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[1] *Ladanum* is a plant (*Cistus creticus*) from the leaves and branches of wh fragrant gum exudes =oil of benzoin.

[2] The poet means that as the poor are allowed to glean after the harve reaped, so he should be permitted to partake of the crumbs of love from the Belo table.

[3] Note the play on Shīrīn (sweet), the wife of Khusru Parvīz, and Sh (sugar) the name of Shīrīn's rival, whom Khusru married against her will. fan here denotes the guardian, who keeps the swarm of lovers from molestin Beloved, or, in other words, the veil of phenomena which conceals the "fulne the Godhead " from the mystic.

9 The cruelty of the guardian and the reproaches of my contemporaries are to me just like the story of the bullock and the drummer.[1]

10. Royal hawks are envious of such a prey, for that falcon's nest (= the Beloved's) is the heart of Sa'di.

11. How long can a tender heart conceal the story of (its) love? (for) whatever you cover with a glass is patent (to everyone).[2]

38

1. Does this soul-refreshing fragrance (arise) from the street of the Beloved, and does this water of life (flow) from that fountain of Kausar?[3]

2. O breeze of the garden! perhaps there is a pod of musk in your waist-belt, and O friendly bird! can there be a letter under your wings?[4]

3. Can it be the breath of Paradise that blows, or is it the Beloved's sweet breath, or the caravan (=herald) of Dawn (that approaches), for the world has become illumined?[5]

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[1] Sa'di means that he has become as indifferent to cruelty and reproach as the lock is to the noise of the kettledrums which he carries. These kettledrums are ng pannier-wise on the backs of camels and bullocks, one on each side, and are ten in royal processions, or on other public occasions.

[2] In the language of Sufis the heart is often likened to a glass vessel, which is nsparent and easily broken (=*raqīq*)

[3] *Hauzi Kauṣar* here means the Beloved's lips

The Hauz ul Kausar, or Cistern of Abundance, is a lake in Paradise. Muhammad aid to have seen it on the occasion of his night journey to Heaven (*mi'rāj*), and cribes it as a month's journey in circumference, with water whiter than milk, smell sweeter than musk, and its drinking cups like the stars of heaven. He o drinks of its waters shall never thirst.

[4] *Nāfah* in the language of mystics is the message of solace from the Eternal to wounded hearts. By "letter" is meant a message of Divine inspiration.

[5] The poet means that the fragrant breeze and pearly light of early dawn re-ble the Beloved's breath and face, which illumine and refresh the mystic's heart.

4. From what musk-scented land has this courier come, and what does this letter contain that its superscription (=envelope) is so full of perfume ?

5. Have aloes been burned in the path of the breeze, or can it be that in the land, where Thou dwellest, the dust is (fragrant with) ambergris ?

6. O come back and strike the knocker on the door of Thy love-enraptured votaries ; for the two eyes of Thy lovers are fixed on the door (in expectation of Thy coming, as firmly) as a nail.[1]

7. Dost Thou know how we pass our time ? Every day tha elapses without Thee is (as long as) the Day of Judgment.

8. O come back to us ; for during our separation from Thee our expectant eyes (long for Thy return), as the ears of th faster yearn for the cry of " God is great ! "[2]

9. I talked of curing love by patience but my love increase every day while my patience diminishes.

10. (Though) Thy phenomenal appearance is absent from ou sight, Thy moral attributes are present to the mind's eye (while) Thy bodily form is veiled from us, Thy spiritual reali is plainly seen.[3]

11. How much of the story of Love can be contained even in letter ? I will shorten it, for our tale would fill a volume.

12. Sa'di is consumed by the lightning of Love like a tree the desert, but the fruit of his poetry is as fresh as ever.

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[1] By *rindāni shauq* are meant mystics, who are intoxicated with the rapture Divine Love, and have become lost to self. Cf. Whinfield's *Gulshani rāz*, line 8 *Zi zauq i nīsti mast uftādah*

[2] The poet means that he yearns for the Beloved's return just as those have fasted through Ramazān long to hear the cry of " Allah Akbar " (God is gre which announces the breaking of the fast. Allah Akbar is also the name of a near Shiraz.

[3] *Barābar* literally means *téte à tete* or *vis à vis*.

13. Truly the time spent (in the company of) friends is (rendered) pleasant by the fragrance of aloes, but they are indifferent to the burning (=anguish) in the heart of the censer.[1]

39

1. O ye who said that there is no trouble so great as separation from the Beloved, (let me tell you that) if there be the hope of Union (with Her) it is not so hard (to bear)!
2. People ought to be on the *qui vive* against the flood of my tears, but the wonder is that I weep at a time when no one is awake.[2]
3. The tips of my eye-lashes indite the story of love in red (i.e. blood) on the whiteness of my pale face: there is therefore no need to tell it.[3]
4. I found fault with heart-sick lovers, and as a matter of course became distracted with Love myself: for such a sin this punishment is not too great.
5. O morning breeze! if a chance should again offer itself to you, convey our homage to that Presence where we have no admittance.[4]
6. Often in my misery I turn my face to the wall; (for) if I

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[1] The aloe is a fragrant root that is often burned at social gatherings to scent the . The meaning is that people may enjoy Sa'di's poetry without being conscious the heart's pain that gave it utterance.

[2] i.e., no one will escape the flood. Note the pun on the double meaning of *bīdār*.

[3] He means that tears of blood trickle down his pale cheeks, and thus disclose story of his love. Note the play on the double meaning of *biyāz* =(1) memo-dum book, and (2) whiteness, the first being appropriate to *navīsad*, and the ond to *surkhī*.

[4] The Zephyr is always represented as the intermediary between the lover and beloved, and in the language of the mystics denotes divine inspiration.

should tell the sorrows of my heart to anyone, there is no better (confidant) than the wall.[1]

7. We have withheld our tongues from talking to men and (withdrawn) our faces (from looking at them); (for) if there is to be any conversation, it should be with the Beloved, and not with strangers.

8. Thou hast power to do anything that Thou desirest, save to injure me, for if Thou shouldst lay Thy sword on my head, it would not be hurtful.[2]

9. One must put up with the sting (of the bee) for the sake of the honey: to support the burden of the pillarless mountain was no hardship (to Farhād) on account of his memories of Shīrīn.

10. Thou dost resemble a cypress, but a cypress cannot walk Thou art like the moon, but the moon is unable to speak.

11. If my heart is distracted with Thy love, blame it not; (for the full moon must wane, gold suffers from impurity, and there is no rose without a thorn.[3]

12. How beautiful is the figure and symmetry of that straight cypress (=Beloved)! for there is nothing like it under the revolving dome (of the sky).[4]

13. My friends say to me "O Sa'di! pitch your tent in a rose garden"; (but this is impossible for) I love a Rose that grows in no rose garden.[5]

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[1] Because the lifeless wall could not betray his confidence.

[2] cf. Whinfield's Masnavi, p. 31: "My heart says, 'He has injured me': I laugh at these pretended injuries"

[3] cf. Milton's Paradise Lost (Book 4, line 256): "Flowers of every hue without thorn the rose."

[4] *Lauḥashallaḥ* is an abbreviation of the Arabic *lā auḥash hu 'llāhu* = *May God afflict him not!* and hence in Persian it has come to be an ejaculation of admiration (=Bravo! How excellent!).

[5] The poet means that his friends advise him to enjoy the fleeting

40

He to whom patience and resignation are impossible, ought not to gird himself with the waistband of (=engage in) service and devotion.

When you have secured (the affection of) the Friend, why should you care about the blood-thirsty foe? (So) let him beat the drum of reproach, and the kettledrum of abuse.

Even though She (=the Beloved) should practise every kind of oppression, utter no complaint, for the torture of a sweetheart is preferable to the humiliation of intercession.[6]

I shall endure with resignation whatever Thou mayest say; (for) patience and contentment without Thee are impossible.

If a copy (=picture) of Thy face were brought to the market, the painter would close the door of his studio.

Make the most of a moment's company with the Beloved, for, once gone, that moment and that hour will not be recaptured.

It is not just that I, who am wounded and sick at heart, should be Her moth, while She is the candle of (our) assembly.[7]

But what can be done, seeing that one cannot resist Fate even with the arm of courage.

His heart has become blood (=is sorely afflicted) in his

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dane existence, but his heart is absorbed in love for the celestial Rose (=the ved), and earthly beauties leave him cold.

[6] i.e. it is humiliating to appeal to anyone to intercede on your behalf with the oved.

[7] The moth symbolises the lover, who flutters round the candle, or Beloved, own destruction. He means that it is not fair that the Beloved should destroy devoted lovers.

passion for Thee, and his soul has been consumed in Thy quest, but, in spite of all this, Sa'di is ashamed of the inadequacy of his capital.[1]

41

1. O Thou, like the ball in the curve of whose bat are the souls of the wise! a ball that has been thrown in Thy polo ground can (never) leave it.
2. The day of everyone else has appeared above the mountai (but) the sun (to illumine) our night (of sorrow) will only ri from Thy collar (=as Thy face).
3. The souls in the body of ardent lovers dance with delig when the wind shakes a branch in Thy garden.[2]
4. Although Thy stony (=hard) heart does not sympathi with me, one might say that my heart is (like) a stone in t well (=dimple) of Thy chin.[3]
5. It is easy to forfeit one's life in Thy presence, but then do not regard this emaciated body of mine a fitting sacrifi to Thee.
6. No painter is required for the wall of Thy house; (f Thou art the ornament of Thy palace, and not pictures.
7. Anguish caused by the brand of Thy (love) is better th remoteness from Thy sight; to die in Thy service is prefera to death in separation from Thee.
8. O desert of separation! as long as there is love for t

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[1] The poet means that the loss of his heart and soul is an insufficient sacr to offer to his Beloved.

[2] i.e., when a message of divine inspiration reaches the souls of the adepts.

[3] Sa'di means that his heart is as firmly fixed in Her love as a stone in e bottom of a well.

sacred precincts (of Mecca), lovers will not fear the mimosa thorns.[1]

9. I could no longer avoid temptation since I fell under the spell of Thy fascinating eyes.[2]

It may be that Sa'di, who loves Thee as his life, nay, dearer than life itself, will never die in this world.

This thirsty (wretch) who is dying at Thy fountain of life (= lips), has wandered far and wide in the world (in search of it) like Alexander the Great.[3]

42

You have not given up life (= phenomenal existence), and still you long for the Beloved: you have not severed the infidel's thread, and yet you desire (to be a follower of) the true faith.[4]

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[1] *Mughīlān* is derived from the Arabic words *ummu ghīlān* = Mother of Demons. a thorny tree, a kind of acacia (*Berberis lycia*), which grows in the desert. Sa'di is that the lover, like the pilgrim, is prepared to face every kind of danger and ›pointment to reach his Mecca, the Beloved.

[2] The point of the line is the pun on *fitnah* and *fattān*.

[3] cf. the lines :—

Basā sikandar sargashtah dar jehān ki nayāft
Nishāni ābi ḥayāt az chāhi zanakhdānash.

epithet *zulqarnain* applied to Alexander refers to the two side locks of hair which he is always represented on his coins. According to one legend Alexr found the fountain of life, but was unable to drink it, and therefore died of

[4] That is, as long as you are bound in the fetters of phenomenal existence, a slave to the barren observance of outward religious forms, you cannot aspire nion with the spiritual Beloved. The play on the double meaning of *jān* may oted.

The *zunnār* is the sacred thread worn by the fire-worshippers. He means that astrianism and Islam are incompatible, and that one cannot wear the sacred ıd, and at the same time claim to be a true believer. *Zunnār* in Sufistic language ı denotes obedience by which Oneness is gained, but this meaning does not applicable here. In this passage *zunnār* appears to connote the idea of the nal forms of religion as contrasted with divine illumination and spiritual faith.

2. At the Palace gate, where the kettledrums of inaccessibility, (= the Divine Presence), are beaten, you are not so much as an ant, and still you yearn for the Kingdom of Solomon.[1]

3. You are not even a man, nor have you rendered manly service, but still you hanker after the row of benches of perfect men.[2]

4. Like Pharaoh you keep on boasting that you are God, and yet you desire the propinquity (= favour) of Moses, the son of Imrān.[3]

5. Like children, who make horses of their skirts, you play at riding on horseback, and still you are ambitious for the field (of battle).

6. You have, in all sincerity, done (full) justice to (=followed) your own way (of selfhood). You have not (yet) felt the pain (of Love), and (nevertheless) you desire a remedy (for it).

7. You call it (= your mode of living) abstinence from carnal desires, and yet you always hunger for a hundred varieties of food on your table.

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[1] *Dargah* is the arched portal of the court-yard of a palace on the roof of which the kettledrums are played on state occasions. The phrase *arini* means in Arabic "show me thyself," and refers to the words uttered by Moses on Mount Sinai on the occasion of his receiving from God the Tables of the Law (Surah VII, 138-42), and hence has come to express the inaccessibility of the Deity. There is a reference here to the story related in the Qurān (Surah XXVII) regarding the march of Solomon's host through the Valley of the Ants (et-Ta'if), and his interview with the Ant Queen.

[2] *Suffah* is a bench, and also a covered place at the entrance of a Mosque on which benches are placed for people to recline on. There is an allusion here to the *Ahli suffah* (or Benchers), who were companions of Muhammad in his flight from Mecca, and, who having neither friends nor calling at Medinah, lived on the donations of the faithful, and lodged in the *suffah* of Muhammad's Mosque there.

[3] All the Pharaohs were worshipped, and the Pharaoh who was contemporary with Moses, arrogated to himself the functions of Divinity. Sheikh Hassan Hallāj, the celebrated mystic, was barbarously executed in 922 A.D. for using this very phrase *ana al ḥaqq*. Imrān according to the Qurān was the fâther of Moses and Aaron. Note the *izāfati ibniyat* after Mūsa.

8. At the table of a spider (=yourself), whose roasted meat (=food) is a fly, you covet the pinion feathers of the Angel Gabriel's wing as a fly whisk.[1]

9. (And) each day you require one cup of soup and two of bread for Bū Sa'īd's "dog of lust."[2]

10. O Sa'di! be (content to remain) like an atom in this world in which you sojourn, if your heart desires propinquity to the Divine majesty (God).[3]

43

It is wrong to remain in retirement without Thee: it would be a pity to shut the door on such a face (as Thine).

If you let go the skirt of Good Fortune when it falls within your grasp, it may not come into your hands again.

Whoever is felled by Thine arrow will not rise again, and he who is caught in Thy noose will not escape.

We have been made captive by Thee all at once; the bird has been snared and the fish has been hooked.

What (sort of) glance was that which shed my blood,

---

[1] Gabriel was an angelic Being who is supposed to have been the medium of revelation of the Qurān to Muhammad, and was confounded by him with the [Hol]y Ghost (Rūh ul qaddus). Here the meaning is that a creature as insignificant [as] a spider may be inordinately ambitious.

[2] By *dog of lust* is meant the craving for food and the good things of this world, Omar Khayyām (Quatrain 61).—

Nafsat basagi khānah hamī mānad rāst
Juz bāngi miyāni tahi az u hīch nakhāst.

Abū Sa'īd Fazl-ullah was a celebrated Sufi ascetic of Mahna. He devoted him[self] to ascetic exercises, and spent 14 years in the wilderness. He was the author [of t]he *Rubā'iyāt i Abū Sa'īd.* He died in 1068 A.D. at the age of 44.

[3] The poet means that if you are as humble as a mote in a sunbeam, you may [asce]nd to the exalted Court of God, just as a speck of dust rises to the sun.

and what (kind of) salt was that which has inflamed my wound ?[1]

6. Patience, rebuffed, fled away (before it), and Wisdom, discomfited, retired to a corner.

7. I can bear the burden of contempt, (but) I cannot viol my promise of love.

8. And this last breath too of my life, which still rema cannot be said to exist in the presence of Thine exist- (=in Thy presence).[2]

9. An idol worshipper would never adore phenomenal fo if it were to realize the meaning of spiritual reality.[3]

10. Whoever, like Sa'di, is drunk with (Divine) love, will ne desire the intoxication (produced) by wine.[4]

44

1. Let the lover perish in his passion for the Beloved, s (true) life (for him) consists in death.[5]

2. In my eyes Thy cruelty and fidelity (= love) are just same; for, whatever the Beloved approves in respect of lovers is right.

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[1] To rub salt into a wound inflames it, and there is also an allusion here to secondary meaning of *nimak*, viz., beauty or charm.

[2] A reference is indicated here to the last stage on the mystic's upward jour viz.: *fanā* or annihilation, when his entity is merged in that of the Divine B

[3] *Sūrat*, or phenomenal appearance, is often contrasted with *ma'ni*, =spir reality, in the language of Mysticism.

[4] cf. Song of Solomon (Chapter I, verse 2): "Let him kiss me with the kiss his mouth, for thy love is better than wine."

[5] The reference is to *fanā* the last stage in the mystic's progress, which inv complete annihilation of self, effacement of individual power and will, and obli tion of all consciousness and perception of the phenomenal world. It is atta by the absorption of the soul in the ocean of Divine glory and the contempla of the Truth. (See Nicholson's *Divan Shamsi Tabriz*, p. 198 and Whinfi *Gulshani rāz*, p. 34).

3. Whatever befalls the spiritually free is appropriate especially when it proceeds from a Sweetheart of noble disposition.

4. Fortune has given birth to me and to my love for Thee in one womb like two souls in one body or two kernels in one shell.[1]

5. A cypress-statured (= graceful) sweetheart has stolen away my heart contrary to the habit of those (ordinary) cypress trees that grow on the banks of a stream.

Last night I dreamed that I had taken hold of her ringlets, (and) my hands are still scented with *ghāliyah* (in consequence).[2]

I have wandered on my head (= distraught), like a ball, through the universe by reason of my love for Her, but Her polo stick is still in pursuit of the ball.[3]

Everyone (else) you see wishes to secure the accomplishment of his own desire at the Beloved's hands, but the wish in Sa'di's mind is (to see) the fulfilment of Her desire.

There is a class of persons (= some people), who see (only) these outward (=visible) tears (of mine), and do not perceive that (the hidden) fire (of Love) burns within my skin.

45

In this world I am happy by reason of the fact that it is joyful through Him: I am in love with all creation because He is its author.

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[1] i.e., they were born together like twins, and are inseparable.

[2] *Ghālīyah* is a compound perfume consisting of a mixture of musk, ambergris, [camp]hor, and oil of benzoin.

[3] i.e. I cannot rid my heart of Her love. cf. Whinfield's *Maṣnavi*, p. 65 :--

> *" If you take ' One ' as your ball in His tennis field,*
> *It is made to revolve by the strokes of His bat."*

2. O friend! regard as gain the morning (breeze), (like) Jesus' refreshing breath, since it will surely revive your dead heart, for this breath (blows) from Him! [1]

3. That which was (implanted by Him) in the secret (chamber) of the heart's core of mankind (= Love) was neither entrusted to the Heavens, nor acquired by the angels. [2]

4. I shall drink poison with relish because the Beloved is : cup-bearer: I will bear pain willingly, for it is through I that I shall be cured.

5. It would be well if my bleeding wound were not bette because that wound is pleasant for which He every mor supplies a salve.

6. What difference is there to the Gnostic between grief joy? O Cup-bearer! give me wine to drink to the joy

---

[1] The Breath of Jesus (*dami 'Isa*) was supposed to have a healing influ and to possess the power of resuscitating the dead.

cf. the verse of Shamsi Tabrīz quoted in Nicholson's D.S.T., p. 232:—

Manam 'Isāyi khush khandeh ki 'ālam shud baman zindah

cf. too Hāfiz, pp 102, Vol. III, Ritter's edition:—

Birau badast kun, ay murdah dil, Masīḥ dame.

[2] The allusion is to the legend of the *Bār i amānat*, or *Burden of Trust*, w runs as follows:—

At the beginning God created Love, and offered it successively to all creatures The angels refused the charge, and the Heavens trembled, and the e shook at the idea of accepting so heavy a responsibility. At last man rashly dertook the burden with the conditions attached to it. Hence man has impla in his heart the Divine spark of Love, which is not vouchsafed to the Angels Heavens, or any other created thing, and to this fact man owes his suprem being called *Ashraf ul makhlūkāt* (the noblest of creation).

cf. the verse of Hāfiz bearing on the subject:—

Asmān bār i amānat natawānist kashīd
'ur'ahe fāl bināmi man i dīvānah zadand.

Suwaida (diminutive) feminine of the adjective *aswadu* (=black) is a blac in the heart's core, the result, it is said, of man's original sin, which cannot be w off. According to tradition, however, Muhammad's heart was taken out, washed clean by the angel Gabriel before his *mi'rāj*. Some hold that *suwaida* indication of the Burden of Trust (=Love) accepted by man. Here it may be t to mean generally the heart's inmost core.

health) of Him on whose account is all this grief of mine.[1]

7. Sovereignty and poverty are the same to us for at this door the backs of all mankind are bent in devotion to Him.

O Sa'di! if the torrent of destruction should demolish the house of your life (=your body) be of good courage, for the foundation of existence derives its strength from Him.

N.B.—This beautiful devotional Ode is addressed to the Supreme Being.

46

The fragrance of the rose has exhaled and the warbling of birds resounds, so this is the time for delight, and the day for (promenading) the pleasure grounds.

The Carpet-spreader, Autumn, has strewn the leaves, and the Painter, Zephyr, has adorned the garden (with flowers).

But we have no desire for the orchard or the garden: wherever Thou art, (even) there is recreation for us.

It is said that to look at Beauties is forbidden, but not to look at them in this manner of ours.[2]

The mystery of the art of the Matchless One (= God) is as patent in Thy face as water in a glass.

I shall pluck out my *left* eye so that I may not see Thy face except *rightly* (= in a proper spirit).[3]

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[1] Sa'di means that "the true lover is exalted above these two states of joy sorrow" (Whinfield's *Masnavi*, p. 31), and that "his sad heart is a lively sacrifice the Beloved" (ibid, p. 30.)

[2] That is, with the eyes of pure devotion.

[3] The point of the line is the pun (*ihām*) on the double meaning of *rāst*.

7. Every human being, on whom the seal of Thy love has not been stamped, is like a hard flint.

8. Some day my whole existence will be consumed by the fire, which is under the pot of (= kindles) my mad passion.[1]

9. People say that the excessive lamentation of Sa'di is c trary to the opinion of the wise;

10. (But) he, who remains at ease on the sea-shore, kr nothing of the whirlpool in which we are engulfed.[2]

47

1. To me, who have quaffed a morning draught of wine, patched cloak is forbidden. O (boon) companions! whic the way to the Tavern?[3]

2. Everyone in the world has chosen for himself some forn happiness; for us the love of that fairfaced moon (= Belo is all-sufficient.

3. Arise so that we may sit under the shadow of a cypı for, wherever Thou dost sit, the standing (= humble) pos is (incumbent) on the cypress (= the cypress must hur stand).[4]

4. The curl of Thy ringlets is a snare for the heart of mys

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[1] *Tar o khushkiman* means literally "my wet and dry," and hence every that belongs to me, my whole existence

[2] i.e., the novice has no idea of the trials of love.

[3] The poet implies that the mystic, who is intoxicated with the rapt Divine Love, abjures the hypocrisy of the canting Darwīsh, whose only cla piety is his patched cloak. By "tavern" is meant the Unity of God, cf. Whin *Gulshani rāz*, line 839.

"To be a haunter of taverns is to be freed from self."

[4] *Qiyām* is the technical expression for the standing posture in prayer.

and surely that mole and ear-lobe of Thine are the grain (= lure) and the trap? [1]

5. If I were to drink wine with a companion like Thyself in such a place and at such a time (as this, it would not be a sin), for to partake of the wine of Paradise is lawful. [2]

Say to the Police Inspector of the city, "Take care! Throw no stones at this assembly of ours, for it is (like) a glass cup." [3]

A spirit of chivalry does not allow me to say who killed me, lest people might ascertain my Beloved's name.

Alas! that we are consumed by this secret pain, while the novice knows nothing of the fire (of Love) that burns us.

O Sa'di! be not afraid; for, if you are in the crocodile's jaws (= in danger) within sight of the Beloved, it is the height of one's desire. [4]

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[1] *Sāhib dilān* = men of heart, and hence, in the language of Sūfis, those whose s are inspired by Divine Love.
The Beloved's curl in the words of Hāfiz is "ever drawing the heart silently rds Her." The mole is "the point of Unity," and the ear-lobe, like the cheek, tes "the Divine essence in respect of the manifestation of all its attributes." Whinfield's *Gulshani rāz*, pp. 76-77.)

The wine here referred to is Divine Love which intoxicates all its votaries rapture. In the description of Paradise given in the Qurān (Surah XL, 16) ion is made of "rivers of wine delicious to those who quaff it."

The *Muhtasib* is the *censor morum* whose duty it is to put down debauchery, unish the faithful for neglecting the rites of their religion. He is here asked disturb by his interference the assembly of drunkards (i.e. mystics), whose (*jām*) are as pure and fragile as glass. In the language of mystics the *muhtasib* s the caviller, who finds fault with the unconventional habits of the Sūfis.

He means that one should be willing to face any trial if it is the Beloved's Observe the pun on the double meaning of *kām*. *Dar nazari dost* may also ken to mean "at the Beloved's behest."

48

1. The foot of the garden (= phenomenal) cypress (= earthly Beauty) is in the earth, whereas the foot of our spiritual cypress (= Beloved) is in our hearts.

2. He, whose glance has fallen on such a face (as Thine), an auspicious star, and a fortunate omen.[1]

3. My well-wishers admonish me (against my love for Her, it is useless to make bricks in the sea.[2]

4. O brother! we are (engulfed) in the whirlpool (of L while he who reviles us is (safe) on the shore.

5. The power of Love prevails over patience: vain are pretensions of Wisdom against Love

6. People ascribe imprudence to a lover; but (I say that) ever has no Beloved is imprudent.

7. You may have seen a thirsty man impatient for water: soul in the same way is impatient for the Beloved.

8. To sacrifice wealth and position, and to forgo reput and good name, is the first stage on the Path of Love.[3]

9. If a seeker (= spiritual lover) should die in the Belo fetters, it is an easy matter: the difficulty is to live them).

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[1] That is, he is lucky.

[2] This is equivalent to our saying—To make bricks without straw = in vain.

[3] The stages (*manāzil*) on the mystic's journey are:—

(*a*) *Shari'at*, in which he must observe all the rites and precepts of re

(*b*) *Ṭarīqat*, which is the pathway to purity.

(*c*) *Ma'rifat*, in which the knowledge of the nature and attributes of the Being is acquired.

(*d*) *Fanā*, or absorption into the Deity, the personification of Truth. B writers this last stage is subdivided into three, viz.: *ḥaqīqat* = the st Truth, *waṣl*, or union with God, and *fanā*, or absorption into the

10. A lover kept on saying, while his blood continued to flow, my soul rests in peace, since the Beloved is the slayer.[1]

11. O Sa'di ! in the opinion of lovers it is the people (= critics) who are mad while Majnūn is sane.[2]

49

In addition to Her wisdom and beauty, She is chaste and good natured : I have never seen a (phenomenal) form which contains such (spiritual) reality (as Hers).

If (Mystics) cherish the idea of having a sweetheart, at least (let it be) a Beloved like Thee : if they entertain the idea of possessing a friend at least (let it be) a friend like Thee.

I shall kiss the dust of Her feet : let Her dishonour me, for the honour of lovers in the eyes of the Beloved is (like) the water of a stream (= worthless).

Her appearance and speech are beautiful : Her eyebrows and eyes are the (cause of) confusion (= fascinating) : Her figure and gait are wonderful : Her nature and disposition are attractive.

As soon as I come to myself (= regain my senses), I will describe Her face. Of whom do you ask (= why ask) when my head is going round (= dizzy) like a ball in this play-ground (of Love) ?

---

[1] i.e., when the mystic annihilates self (*fanā*) through the influence of the Divine

[2] *Khalq* refers to the people who found fault with Majnūn for his love of Leilah.

6. My friends reproach me for rending my shirt (in my agitation, but really) I am a faithless lover in that I (only) rend my shirt, and do not tear my skin [1]

7. The earth is verdant, the wind scatters roses, the stream is pleasant, the clouds drop (= rain) pearls, and the air is fragrant with musk.[2]

8. But arrows rain on the Mystic's head, while he is absor in the contemplation (of the Beloved): the pretender (love) is engaged in talk, while the true (lover) is engrossed Her quest.

9. Withhold your hand from him who has adopted a life seclusion, for the foot of such a heart-distracted creatur sunk deep in a treasure.[3]

10. If your eyes are fixed on the Friend, lend not your ea the enemy. O Sa'di, love and good name are like a stone an earthen pot.[4]

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[1] To tear one's clothes is a sign of perturbation and grief in the East. poet says that, if he were a faithful lover, he would do much more than me rend his clothes.

[2] The poet seems to mean, that, though Nature has donned her brightest g the Mystic's heart is full of pain.

[3] *Dast bīdār* signifies to refrain from chiding. Sa'di means that he has covered a hidden treasure in *khilwat*, i.e., seclusion from the world and inti communion with God. *Khilwat*, or retreat, is not restricted to the usual forty The *khilwati* must cleanse the heart and purify his intention, and observe the fo ing seven conditions: (1) constant ablution; (2) constant fasting; (3) abstir in eating; (4) in sleeping; (5) in talking; (6) the checking of worldly thor by the exercise of *zikr* and *murāqibah*; and (7) assiduity in worship and medit

[4] By "enemy" is meant everything that hinders the Mystic in his "joi up to God." The meaning of the second hemistich is that Love is like a stone breaks the fragile vessel of reputation, which keeps alive the illusion of du and must therefore be repudiated by the true lover.

50

1. Come (to me), since it is the occasion for reconciliation, and the time for kindness, on condition that I complain not of that which has happened.[1]

I had formed the resolution that I would not indulge in love, (but) the doom of Love supervened, and closed the eyes of my intellect.[2]

(Only) he who does not understand how boundless is my love, and how limitless Thy beauty, can reproach a miserable wretch like me.

The destruction of my precious life at Thy hands is a thousand times more pleasant than to have recourse to another for protection.

What could be accomplished by my (unaided) efforts? Grant me access to Thyself, for the eye of endeavour is weak without the lamp of Thy guidance.

If Thou dost seek (to know) the truth, such a long separation from Thy face is sufficient punishment for the offence that I have committed.[3]

It is in no wise proper to act contrary to Thy opinion: before whom shall I bring my complaint against the sovereign of the country?

In no phenomenal form is there so much spiritual reality (as in Thine): in no chapter of the Qurān is there such a miracle (as Thou).[4]

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[1] i.e., Thy former acts of cruelty.

[2] *Girdi 'ishq na gardam* means literally "would not hover round love" (like a moth round a candle).

[3] *Hadd* is the technical expression in Muhammadan Law for *punishment*, the limits (*hudūd*) of which were fixed by Muhammad in the Qurān, or the Hadīs.

[4] There is a play here on the words *ṣūrat* and *sūrah*. *Āyat* has the double meaning of a verse of the Qurān, and a miracle.

9. The perfection of Thy body's beauty cannot be adequately described, unless the mirror could tell the tale as it really is.

10. My poetry has attained its limits of expression, and my power of thought is exhausted; but the description of Thy perfection has still to reach its end.

11. The account of Sa'di's separation does not reach the e (= perception) of anyone, on whom the pathos of his poe has made no impression.[1]

51

1. Whoever is Thy companion is fortunate; he can n grow old, for he is in the highest Heaven (of bliss).[2]

2. Has a mirror been placed at the door of Thy tent fa the sun, or do those rays (that we see) proceed from forehead?

3. My prayers shall no longer be offered (with my face turn in that direction (= Mecca), if Thou dost intimate that (= Thy face) is the worship point.

4. If the whole world were washed off the tablet of thoughts, Love would not disappear, for it is (like) an engra on a seal.

5. I sought retirement (far) from (the madding) crowd, it was all in vain, for the corner of Thine eye is a cala to the recluse.[3]

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[1] i.e., no one who is not moved by the pathos of Sa'di's poetry can under the anguish he suffers through separation from the Beloved. *Firaqnameh* lit means a letter, or writing, descriptive of separation, and hence an account of

[2] *Bakhti javān* =literally " possessing young fortune " and hence " fortur No one grows old in Paradise.

[3] i.e. destroys his peace of mind.

6. Never for a moment imagine that I am patient in Thine absence; if I breathe, it is one of my last breaths of life.

7. Wherever Thy beauty beats the drum of (= excites) love, the cry arises that hearts are being robbed and religion despoiled.

8. Let there be no (= away with) silver, and gold, wealth, and property for me! I have Thy face which is the kingdom of the surface of the earth (= all the world) to me.

A true lover does not die of the Beloved's wound, (so) give me dissolved (= liquid) poison, for it would be (like) wholesome (= pure) water (to me).

If Sa'di were to traverse another road after he has learned the way to Thy presence, it would be a palpable error.[1]

52

Like a slave I have come to claim Thy protection, for I have no arms with which to fight Thee.

I resolved not to lose my heart (to Thee), but again I became Thy follower.

Jupiter is not worth the price of Thy face, (and) yet I, in spite of all my poverty, am Thy purchaser.[2]

I am jealous, but do not possess the power to conceal Thee from the eyes of strangers.

Although I am as weak as a feeble ant, I suppress my passion, and carry my load (of Love).[3]

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[1] The phrase *ẓalāli mubayyan* is borrowed from the Qurān—an instance of Figure *iqtibās*.

[2] There is a pun here on the double meaning of *mushtari* = the planet Jupiter, purchaser.

[3] The ant is typical of feebleness and weakness; cf. the story of the love of the in the *Akhlāk i muhsini*. The contrast of *kasham* and *kusham* supplies an ıple of *tajnīsi nāqis*.

6. Thou hast ensnared Thy prey in such a way that it cannot win release.[1]
7. As soon as ever I saw Thee, I told myself to beware of those languorous, cruel, eyes of Thine.
8. I must not open my eyes in Thine absence, lest I may feel conscious of separation from Thy face.
9. Thou art bored (= ennuyée), while Thy lovers are yearning for Thee: Thou fleest from us, while we are seeking Thee.
10. The eyes of Sa'di see sleep only in a dream, for Thou hast banished it by (the charm of) Thy fascinating eyes.[2]
11. What dost Thou care for the wakeful eyes (of Thy lover), Thou, whose two eyes are heavy with sleep (= languorous)?

53

1. Until you make your hands a girdle round the Beloved's waist, you cannot imprint a kiss on Her mouth in fulfilment of your heart's desire.
2. Do you know what the life is (like) of the victim of Love's sword? It consists in biting (= tasting) an apple from the garden-like face of the Beloved.[3]

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[1] Literally =twisted Thy captive into Thy noose.

[2] The poet means that sleep has become a dream of the imagination to him and has ceased to be a matter of actual experience, since the Beloved by the charm of Her eyes has banished sleep from his. Note that *chashmband* also means a spell whereby men's eyes are closed.

cf. "It is my love that keeps my eye awake."

(Shakespeare's Sonnets, 61.)

[3] i.e. kissing Her rosy cheeks. cf. for the simile :—

"There is a garden in her face
Where roses and white lilies grow."
(R. Allison's "An Howre's Recreation in Musike," 16

3. The mad passion that exists between me and the Beloved had drawn a pen across (= obliterated) the story of Khusru and Shīrīn.[1]

4. The blood of that enemy, who did not fall a victim even to the Unbeliever's arrow in the crescentade, was shed by the bow-like eyebrows of the Beloved.

My heart is gone, and my eyes have become (congested with) blood (through constant weeping): (only) a feeble flicker of) life remains, and that merely for the reason that I may sacrifice it to the Beloved.

Some day I shall fall at the feet of Her Arab steed, unless pride and disdain may check the Beloved's rein.[2]

It is impossible that the object of my quest will be accomplished, (but) perhaps my name will pass across the Beloved's tongue.

Since life has to be surrendered in some way or other, it is pleasanter to give it up in the street of Love, and on the Beloved's threshold.

I shall carry along with me to the grave this longing (for Union with the Beloved), and from the tomb I shall raise my head to enquire for a trace of Her.

All (other) people complain against their enemies, (but) Sa'di's complaint is against the Friend's cruel heart.

He means that people will no longer take interest in the love-tale of Khusrū hīrīn, now that they have his story to hear. The antithesis between *shū* *hīrīn* may be observed.

'Inān bāz pechīdan means literally to twist back the reins, and hence to rein check a horse. The poet hopes that the Beloved will do him the honour of ling him under Her feet, unless she is restrained by a feeling of pride at slay- ch an insignificant victim.

54

1. The body of a man is noble by reason of the soul of humanity that it enshrines: it is not this (outward) gaudy dress (of the body) that is a sin of humanity.[1]

2. If a human being is such by reason of his having eyes, mouth, ears, and a nose, what difference is there betwee picture on the wall and humanity?

3. Eating and sleeping, anger and lust, ignorance and da ness (of mind), are (all) bestial (appetites and attributes): animal has no knowledge of the world of humanity.

4. Be a real man; (for) there is a bird that speaks with tongue of humanity (i.e., like a human being).[2]

5. Perhaps you are not a real man because you have beco a slave to the Devil, and your (guardian) angel cannot obt access to the abode of humanity (= your soul).[3]

6. If this rapacious (= bestial) temperament of yours sho die out (= vanish) from your nature, you would live all y life (endowed) with the spirit of humanity.[4]

7. Have you see the flight of a bird? Then emerge fr (shake off) the fetters of lust, so that you may observe (upward) flight of humanity.

8. Become a (perfect) man through the counsel (of others),

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[1] The soul which animals lack is the distinguishing characteristic of hu ity. The fleshly dress of the body which we share with "the beasts that pe does not proclaim the perfect man. The word *ādamiyyat* is difficult to rend English. It seems to mean "the state of" the perfect man.

[2] Language is not a test of humanity as a parrot can talk like a man.

[3] There is a reference here to the guardian angels "who watch over me God's behest" (Qurān, Surah XII, 12).

[4] The meaning is that lust fetters the soul of man and hinders his celestial a tions. The escape of the soul from its fleshly prison house is compared to the of a bird from its cage.

not by your own (unaided resources), for Sa'di too has heard the description of (real) humanity from a (perfect) man (= the Murshid).[1]

55

1. Thine eyes are lovely and are still more beautiful through the effects of sleep: the taste of Thy mouth is sweeter than refined sugar.[2]

God protect me from that sweet smile of Thine, for it is more charming than the opening of a flower-bud wet (with dew).[3]

I thought of lighting a candle before Thy face (i.e., in Thy presence), but there is no need for a candle, as the moonlight is more pleasing.[4]

Last night I wished to indulge for a while in sweet sleep: (but) to-night the sight of Thy (dear) face seems sweeter than sleep.

The hard skin of a porcupine feels softer than ermine fur on the bed of a lover, whose head is (pillowed) on his loved one's breast.[5]

If in Thy kindness Thou shouldst summon me across an

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[1] Sa'di seems to advocate here the view that divine knowledge cannot be attained ...bjective methods alone (i e., by a life of retirement and contemplation), but by ...g recourse to extraneous sources as well (i.e., the teaching of the Murshid, or ...ual adviser).

[2] Drowsy or languorous eyes are much admired in the East.

[3] cf. Scott's "Lady of the Lake":—

"The rose is sweetest washed with morning dew."

[4] He means that the Beloved's bright face (*māh*), which he compares to the ...light, dispenses with the necessity for lighting a candle.

[5] *Kimukht* is shagreen, a kind of close-grained leather prepared from the hinder ... of the hides of horses, camels, and wild asses.

ocean of fire, to travel through fire would seem pleasanter to me than (to cross) water (to see you).

7. Speak not to me of running water, green herbage, pleasure-grounds, and tulip beds, because it is better to look at the Beloved.[1]

8. Do not give me poison through the medium of Thy harsh-natured guardians: give it with Thine own hands, for then it is sweeter than rose-water syrup.[2]

9. Sa'di will not go again into retreat: seclusion may pleasant, but the service of friends (= the Beloved) is m agreeable.[3]

10. You might say that each chapter of this beautiful b that you learn by heart is better than another, like (the G of) Paradise.[4]

56

1. O Beloved! may my soul and body be a sacrifice to soul and body! I would not sell a single hair (of Thine) all the kingdoms of the world!

2. I have never heard of lips that uttered sweeter words t

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[1] cf. Milton's Paradise Lost, Book IV, line 639:—

> . . . nor herb, fruit, flower,
> Glistering with dew, nor fragrance after showers,
> . . . without thee is sweet.

[2] i.e., let me not die a victim to the evil passions that veil my heart fro Beloved, but rather let me lose myself (*fanā*) in contemplation of Her Divine B

[3] Sa'di means that sincere communion with the Divine Beloved is pref to the life of selfish seclusion adopted by a certain class of *faqīrs* whose hyp he condemns. He may refer to the sect known as *khalwatis*, an order fo by Sheikh Amir Khalwati, who devoted themselves to a life of solitude and abstinence.

[4] Sa'di here refers to the beauty of his Odes and there is an allusion t Quranic saying that each of the Gates of Paradise is more beautiful than an

Thine: art Thou all sugar, or is Thy saliva honey (= does honey drop from Thy mouth?)

3. Some day do me a favour and dart an arrow (= amorous glance) at me, so that I may enjoy (the sight of) Thy hand and bow.[1]

4. Whether Thou turnest aside, or veilest Thy face, I still see Thee looking at me through the corner of Thine eye.

The cypress has not a face like Thine, bright as the full moon; the moon is not endowed with a stature comparable with Thy cypress-like (= graceful) figure.

Prithee what sort of calamity must Thou be, that Thou art beyond the powers of description? We have composed much (poetry), but have never been able to explain (Thine attributes).

If people, ignorant of Thy beauty, should find fault with us (for loving Thee), they would hold us excused when they saw Thee plainly.[2]

It is a pity to veil such a beautiful face: (if Thou didst display it) it would be a boon to Thy wretched (lovers), and what harm forsooth would accrue to Thee thereby?

Come back (to me)! for Thine image has remained before my eyes: sit down (near me)! for Thy features have been imprinted on my mind.

It is nothing to surrender one's heart to Thee: I have still) a last gasp of life (remaining): may it too be a sacrifice to Thy soul!

In abusing me Thou hast shown me kindness: Thou

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[1] f. Milton's phrase "love darting eyes." By *kamān* is meant the Beloved's eye-brows.

[2] *yān* is the verbal noun of the 3rd Arabic conjugation, and means *seeing* or *ocular demonstration*. There is an allusion here to the story of Joseph.

spokest (abusive words) while I listened: happy of heart is Sa'di whose (name) has crossed Thy tongue.[1]

57

1. He who does not possess a dear one cannot be said to live: narrow (= empty) is the life of him who has no gar (to disport in).[2]
2. He, in whose mind the secret of (Divine) love is not ceivable, possesses (doubtless) a phenomenal form (= bo but he is devoid of soul.
3. If you have a heart, entrust it to a Beloved, (for) a cou without a sovereign is ruined.[3]
4. The eyes of a blind man cannot behold the earth and because they have no pupils.[4]
5. Happy is the heart that possesses a Beloved: fortunat the head that lacks understanding.[5]
6. Gnostics call wine-bibbing beggars kings, although they have no bread.[6]
7. I enquired of Love the story of Reason. (Love) re

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[1] i.e., Sa'di is happy that the Beloved should have mentioned him at al though it may have been only in abuse.

[2] By *garden* is meant the Garden of Love which is the abiding place Beloved, the Celestial Rose. There may be an allusion here, too, to the *Buṣtan* published in 1257 A.D.

[3] i.e., make Her the sovereign of your heart.

[4] He means that as the physical eyes of a blind man are sightless o the absence of the pupils, so the eyes of his mind are blind to the "inner li not illumined by Divine inspiration.

[5] *Sāmān* has the peculiar meaning here of the intellectual faculty, which the growth of *'ishq*, the spiritual faculty of Love.

[6] *Durd kashān* =those who drain the cup of Divine Love to the lees, a are therefore to be considered as kings indeed though poor in worldly wea

that (Reason) was (now) dismissed (from office) and possess
no authority.

8. The pain of love is more pleasant than health, althoug
there is no remedy for it but patience.

9. Whoever is happy in the company of a moon-faced (Belove
possesses limitless wealth.

10. He who does not possess a rose-garden like Sa'di, his hou
is a prison, and his solitude (a source of) *ennui*.[1]

58

1. Since there is no way for you to escape from the playgroun
of Love, you must necessarily put up with the (blows of it
polo-stick as a ball does.[2]

2. I swear by my fidelity that I will not sever my hopes c
(Union with) Thee: I swear by our friendship that I will nc
violate the promise (of love I gave Thee).

3. Whether Thou dost elect to destroy me, or to grant me lif
eternal, Thine order will be obeyed as to everything tha
Thou commandest.[3]

4. O my auspicious 'Īd festival (= Beloved) if Thou dost retur

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Note the opposition so common in Sufistic literature of *'aql*, the intellectua
faculty, which involves the separation of the thinker from the object of his though
to *'ishq*, the spiritual faculty, which attains the truth by transcending though
(Nicholson's Notes to *Divān i Shams i Tabrīz*, Ode IV.)

[1] An allusion perhaps to the poet's *Gulistan*, published in 1258 A.D. Se
note on line 1, above.

[2] The lover is compared to a polo ball, and the Beloved to the polo-stick, whicl
is constantly employed in hitting the ball about the playground (= the field of He
love), i.e., inflicting endless miseries on Her lovers.

[3] *Baqā* = eternal life in God, which is only to be gained through *fanā*, or anni-
hilation of self (Nicholson, D.S.T., p. 210).

according to Thy promise, I should be mean indeed if I did not sacrifice myself to Thee.[1]

5. The two-weeks' (= full) moon has not such brilliance as the sun (= face) which shines forth from Thy collar.

6. To say nothing of the cypress, if even the Tūl-a (= tree of Paradise) were to enter the garden, it would feel ashamed when it beheld Thy graceful figure.[2]

7. A pietist will not cast a glance at Thy face, lest Thy fascinating eyes should make him lose his heart.[3]

8. I am a slave (devoted) to the magnanimity of knaves and profligates, and not to pious (hypocrites) who cast furtive glances at Thee.[4]

9. Come back (to me) ; and, though Thou hast done me every

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[1] It is a common conceit in Persian poetry to compare the Beloved to the festival of the 'Īd, as its celebration is the occasion of much rejoicing. There are two of these festivals, but the one here referred to is the *'Īd ul Azha*, or feast of sacrifices, which is celebrated on the tenth of the month of *Zu'l Hijjah*. On this occasion every Muslim is under an obligation to offer up a sacrifice of some animal, camel, cow, sheep or goat, according to his means. Muhammadan writers generally hold that this festival was instituted to commemorate Abraham's willingness to offer up his son Ishmael (not Isaac) as a sacrifice, though there is nothing to warrant this belief in the Qurān. (Hughes' Dict. of Islam.)

[2] The *Ṭūba* (fem. of *aṭyab* =most excellent, from the Arabic root *ṭayaba*) is a tree that grows in Paradise about which many wonderful legends are told. Its extent is so vast that the swiftest rider could not circumambulate it in a thousand years. The number of its leaves is said to correspond to the number of human beings on earth, each leaf representing an individual, and dying with his death. It is said to produce on demand any food that a Muslim in Paradise may require. The phrase *Tūba qad* =of lofty stature, graceful, is common in Persian poetry. *Kharamān* means literally swaying or moving the hips and buttocks from side to side, which is considered a graceful motion by Persians and Arabs.

[3] He means that the true Beloved has no attraction for the pious hypocrite.

[4] He admires the lack of conventionalism in Mystics, who are indifferent to the outward forms of worship while devoted to the contemplation of the Divine Ideal, and contemns the hypocritical piety of ascetics. *Rindān* in the language of Sufis denotes those who are filled with spiritual rapture.

sort of evil, may blessings attend Thee, (and) the prayers of the righteous protect Thee from the evil eye ![1]

10. I swear by the dust of Thy feet that even if Sa'di were to sacrifice his head (= life) for Thee, it would still fall short of an (adequate) requital for Thy kindness (to him).

59

1. I am so enamoured of Thy hair, and so intoxicated by Thy fragrance, that I have lost all consciousness of the Here and Hereafter.[2]
2. My eyes will no longer look at the face of any other person, (for) my Beloved has shattered all the idols of Azar.[3]
3. I have no opportunity of sleeping by reason of my thoughts (of Thee), for the door of (my) house should not be shut against friends.[4]
4. Wherever there is a captive (bird), it seeks the door of its cage (in order) to escape, (but) I shall not escape from Thy snare as long as I live.[5]

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[1] Muhammad was a believer in the baneful influence of the Evil Eye, which is called in Arabic *isābat ul 'aın.*

[2] i.e., dead to self and the phenomenal world through the attraction of God's grace (*müe*), and the hope of His favour (*büe*).

[3] *Khalīl*, or friend, was an appellation of Abraham, who was called *Khalīl ullah* =the Friend of God. Azar, the father of Abraham, was a carver of idols, and high in favour with Nimrod, whose son-in-law he was. There is an allusion here to the destruction by Abraham of the Chaldaean idols during the absence of the people at some festival. The meaning is that his Beloved has put all worldly beauties (*buthāe Azari*) to shame by Her loveliness.

[4] The poet compares his thoughts of the Beloved to a friend who must be allowed free access to his house, whereby is symbolized the entry of Divine Grace and illumination into the chamber of his heart.

[5] In the language of Mystics *qafas* =" the fleshly dresse of the body," which imprisons the soul (*murgh*).

5. I am the slave of (= devoted to) the magnanimity of him who is fettered by (= engrossed in) the Beloved, whose (heart) is fixed in one direction, and who is free from a thousand (other attachments).[1]

6. I shall be obedient to Thy behest even if Thou shouldst burn my heart (in the fire of Thy love): I shall be a slave to Thy command although Thou shouldst wound my body.

7. Whoever has drunk wine on the Morning of Creation will return to his senses at prayer time on the Night of Resurrection.[2]

8. My glance is directed towards Thee, while others are engrossed in themselves: (our) companions are intoxicated with wine, (but we) Gnostics with the Cup-bearer.[3]

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[1] Sa'di means that he admires and follows those who are devoted, life and soul, to the One Beloved (God), and are undistracted by the manifold attachments of the phenomenal world that clog the upward progress of the soul.

[2] *Alast* is an abreviation of the words *alastu bi rabbikum* =am I not your God?" which were addressed by God at the Creation to all future generations of men, who were drawn from the loins of Adam in the shape of ants. They answered "Yes," and thus acknowledged their dependence on Him, and His right to judge them. *Alast* has therefore come to mean Creation, and *Rozi alast* signifies the Day of the first Covenant between God and Man. According to the Sufis it was God in His benevolent aspect, who claimed authority over the assembled souls, and Love was the obligation they avowed (see Nicholson's D.S.T., p. 224). The poet means that the man, whose soul has received the Divine Spark of Love at the first moment of his existence, will in the end annihilate self and become one with God. Creation in a sense means separation from the Essence, and it is only after passing through various forms of natural existence that the spiritual lover at last becomes re-united with the Divine Beloved at the Resurrection.

[3] In the language of the Sufis *mai* means the devotional rapture that makes the Mystic beside himself at the contemplation of the Divine Beauty.

Sāqī denotes God, who intoxicates all creatures with the rapture of Love. The poet's companions are novices, who are wrapped up in self, and therefore incapable of attending to the promptings of Divine Grace in their hearts, unlike the Mystics, who by effacing their phenomenal self-existence, are able to live eternally in "The Truth."

9. If Thou, O graceful cypress, wert to stand up, what perturbation would arise among the hermits.[1]

10. O my brethren and friends! do not admonish me, for my volition has passed beyond my control, as the arrow from the (archer's) thumbstall.

11. Avoid the rain of Sa'di's eyes, for drops become a torrent when they combine together.

12. It is a pleasure to mention Thy name (in my poems), but the pity of it is that my poetry will be carried (= circulated) from hand to hand.[2]

60

1. There is no sovereignty in the world like the kingdom of beggars: there is no state more tranquil than the dominion of resignation.[3]

2. If anyone can be said to possess dignity, it surely belongs to him, who has none in the eyes of others.[4]

3. Everyone possesses an attribute, idiosyncrasy, or quality: cast off your attributes, for there is no attribute better than this (lack of all attributes).[5]

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[1] i.e., Her graceful movements would even fascinate hermits. Observe the pun on *nishīni* and *ahl i nishast* (literally =" people who sit in retirement").

[2] The poet means that he is loth to mention the Beloved's name in his Odes, as his poetry will attain a large circulation, and he does not wish Her name to be desecrated through being uttered by casual readers.

[3] In the language of Sufis, poverty means poverty of self, or selflessness, and resignation denotes submission to the Divine Will. cf Eckhart as quoted by Nicholson in his D.S.T., p. 213 :—" The poor man is he who wills, knows, and desires nothing." cf. also *Gulistan* (I. 29) :—

Darwīsh az anjā ki mulki qanā' at ast.

Chapter III of the *Gulistan* treats of the same subject, the nobility of contentment.

[4] i.e., true dignity consists in humility.

[5] The meaning seems to be that man's progress to Union with God is hindered by his attributes of character (innate), and habit (acquired). His

4. You will observe that man clothed to-morrow on the Day of Judgment, who to-day (= in the present life) is naked, and who wears nothing borrowed.[6]

5. Who (prithee) is the person that possesses Divine knowledge? It is he who has no knowledge of anyone (but God).[7]

6. A stone, or a plant, which possesses some special virtue is better than a human being, who is useless (to his fellow creatures).

7. O Darwīsh! what do you know about your best interests? Be happy if you have nothing, since that is not without its use.

8. He is not a true lover who complains of his Beloved. Alas! that She should have no pity for the condition of anyone.

9. Do you know what that wounded lover (of Hers) said? "No penalty attaches to any blood the Sweetheart may shed."[8]

10. The rule of good manners is that which Sa'di has taught you; if you have ears to hear, there is no better education than this.[9]

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duty is to shake off these clogs of Not-being, to die to self and strive for eternal Union (*baqā*) with the one real Being—the Truth. (Whinfield's *Gulshani Rāz*, p. ix.)

[6] i.e., the man who is too poor in the present life to clothe his body will be found rich in the life to come. The Sufistic meaning of poverty is of course referred to and *'āriyati* connotes the idea of something belonging to the material world. (= *'āriyat sarā*). It is well to note that according to the teaching of the Qurān mankind will be raised naked at the Last Day.

[7] To gain *ma'rifat*, or Divine knowledge, the Mystic must be so absorbed in the contemplation of God that he is lost to the consciousness of everything else.

[8] *Diyah* means a sum of money exacted for any offence against the person (including manslaughter) in consideration of the claim for *qisās* or retaliation not being insisted on. (Hughes.)

[9] There is an allusion in this verse to Book VIII of Sa'di's *Gulistan* on "the manners of good society."

61

1. There is no time more pleasant than the period of Love: the morning of lovers has no night.[1]

2. The musicians have departed, but the Sufi is still engaged in the Mystic dance: Love has a beginning but no end.[2]

3. The desire of every (other) seeker has a termination, (but) as for Gnostics there is no end to their desires.

4. Out of a thousand individuals the Mystic dance produces an effect on only one, because everyone is not entrusted with the (Divine) Message.[3]

5. (Only) Her intimates (= spiritual lovers) can appreciate (the meaning of) this subtle saying (namely), there can be no public audience in the special chamber (= the Divine Presence).[4]

6. The fragrance of aloes is not exhaled until it is burned: the initiated understands that this statement of mine is not (intended) for the novice.[5]

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[1] Because they are always in the presence of the Sun (i.e., the Beloved).

[2] *Mutrib* may be taken to mean the Murshid, or Holy Instructor of the Sufi mysteries, and the meaning is that even in his absence the Mystic continues in a state of ecstatic rapture, for to him the contemplation of the Divine Beauty is an endless joy. The *samā'*, or Mystic dance, which induces a state of religious exaltation (*hālat*) can only be engaged in by those who have freed the mind from earthly thoughts and purified it of all carnal passions. A full account of the function will be found in the last chapter of the *'Awārifi ma'ārif* (W. Clark's translation pp. 167).

[3] i.e., a recipient of Divine Inspiration. *Mahram* literally means "having free access to."

[4] *Ashnāyān* would seem to mean here adepts, or those initiated in the Holy Mysteries of Divine Love. By *serai khāss* is meant the Holy of Holies, where communion is held with God.

[5] *Pukhtah* (cooked) is here opposed to *khām* (raw). The poet means that nion with the Beloved can only be attained after long experience of the trials

7. Every (ordinary) individual who has a sweetheart utters her name, (but) my Beloved is nameless.[6]

8. The cypress, in spite of all its elegance, does not possess a figure at all comparable with Thine.

9. Enquire from me about intoxication, and a lover's mad passion. How can he know anything about such matters who is not a tippler ? [7]

10. The dawn-wind and the soil of Shiraz are (like) a fire: whoever is consumed by it can find no rest.[8]

11. Your untimely sleep misleads you, for the morning cry (to prayers) is up to time.[9]

12. O Sa'di! since you have shattered the Idol (of carnal

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and disappointment incidental to the lover's quest. For the idea in this verse cf. Gulistan I. 19:—

Nayāsayad mashām az tablahe'ūd
Bar ātash nih ki chūn ambar bi būyad.

[6] i.e., the Beloved's name is too sacred to utter. The Sufi name for God is *Huwa* (=He, in Arabic), his name being too holy to repeat.

[7] Intoxication denotes here the rapture of Divine Love. By *durd āshām* (=the drinker of dregs) is meant the Mystic who empties the cup of Divine Love to the dregs.

[8] *Shiraz*, it will be remembered, was Sa'di's birthplace and he was passionately attached to it. He seems to mean that the salubrious climate and soft breezes of Shiraz inspire him with thoughts of love for the Beloved, who sets his heart on fire, and disturbs his peace of mind.

[9] i e., you have overslept yourself. The morning prayer (*salāt ul fajr* is recited between dawn and sunrise. By "untimely sleep" in an esoteric sense is meant the illusion of mundane existence from which the sleeper will be wakened on the Last Day. cf. Nicholson's D.S T. line 6 of Ode XXXVI :—

zīn charkh i dūlābi turā āmad girān khwābi turā
Faryād az īn 'umri subuk zinhār azīn khwābi girān girān.

cf. also Whinfield's *Masnavi* pp. 217 (quoted by Nicholson on page 291 of his D.S.T.) .—

Hamchunīn duny ā ki ḥulmi nāimast
Khuftah pindārad ki īn khud qāimast.
Tā barāyad nāgahān subḥi ajal
Wā rihad az ẓul mati ẓann o daghal.

affections), become selfless, for egoism is not less (reprehensible) than idolatry.[1]

62

1. Thou passest on joyously alone. (May all bodies (= creation) be a sacrifice to Thy soul, but) Thou leavest Thy devoted lovers bewildered (by Thy beauty).[2]
2. Look into the mirror so that Thou mayest see Thyself: Thou wouldest (then) be amazed at Thy beauty.
3. Art Thou bent on hunting, or art Thou resolved to promenade in the garden? A firm resolve is needed to guide Thee.[3]
4. O Graceful Rose-plant! throw but a glance at Thy lovers, so that a fragrant breeze from Thy garden may pass over us.[4]
5. Thou hast consigned to the plunder of Love the furniture of the mansion of Reason. O Thou manifest (= impudent) Thief, I see Thee in secret![5]
6. Every moment the snare of Thy ringlets captures a fresh prey (= victim), and the arrow of Thy amorous glances, (shot) from Thy bow-like eyebrow, has penetrated its heart.
7. Knowest Thou why I did not sleep? (It is because) Thou art the sovereign of beauty, (and) sleep is forbidden to the watchman.

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[1] The poet here inculcates the duty of the annihilation of self, which veils the Sufi from the Divine Light, for selfhood, by asserting the reality of the phenomenal self, involves the denial of Unity.

[2] Note the occurrence here of the Figure *tajnis i tāmm.*

[3] He is afraid of the fickleness of his Beloved, as he wishes to keep Her company and does not know which way she may turn. He therefore implores Her to make up Her mind definitely and let this resolution guide Her action.

[4] i.e., so that Divine inspiration may enter their hearts.

[5] The Beloved is represented as stealing hearts openly by Her Love, while Sa'di suffers in secret, and can do nothing to prevent Her.

8. Association with (= enjoyment of) Thy Union does not befit me: a bird more worthy than myself must be Thy nest-mate.

9. I do not desire even the Water of Life without Thee: (so) let me die on the dust of Thy threshold.

10. I am the Wonder of the Age, but the (other) friends (= lovers) that Thou hast will doubtless protect Thee from the Evil (Wonder) of the Time (= me).[1]

11. O Sa'di! since you have the Friend, be tranquil and at ease, although it may entail hostility with everyone in the world.

63

1. That boy (the Beloved) who has (just) got up, moves with inimitable grace. Is it a cypress that walks so straight (= with such erect carriage)?

2. His eyebrow is a bow for slaying His lover: His locks are a snare for the wisdom of the wise.

3. If people assert that such a figure exists in (the world of) Islam, it is absurd.[2]

4. O Fire of the harvest of Lovers! sit Thee down (= cease walking) for a thousand tumults have arisen (by Thy graceful gait).[3]

5. Slay me, though I am innocent of any offence, for Thy slave is Thine absolute property. Take (my life, though it

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[1] This is apparently to be taken as a sarcasm By *dūstān* he means his rivals who are jealous of him. There is a pun on the double meaning of *fitnah*.

[2] *Zer o bāla* literally means "upside down" *Zer o bāla guftan* =to talk nonsense (Vullers). Note the *tajnīsī tāmm* in this verse.

[3] He represents his Beloved as a fire that consumes his harvest, i.e., his whole stock of happiness.

be) without the sanction of religious Law, since it is for Thee a table of plunder.[1]

6. I shall endure the pain (of Thy love), for (such a) pain is (itself) a cure. I shall eat Thy thorns, for to me they are (as sweet as) dates.[2]

7. It is (generally) undesirable to be pointed at by people with the finger of scorn, but (when it is) in respect of Thee, it is well.

8. It is fitting that Thou shouldest be immune (from criticism). It is easy for us to bear reproach.

9. Sa'di has spilled his life at Thy feet, and this was the honour he sought from God.

10. If Thou dost wish that he (Sa'di) should come to life again, say at once that he was slain by Thee.[3]

64

1. Knowest Thou that in the absence of Thy face there is no peace (for me)? I have not the power to bear the load of Thy separation for so long a time.

2. What a story (= lie) it would be to say that a limb of mine could fail to recite Thy praise; (when) not a single hair on all my body is remiss (in this respect).

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[1] A Muslim has unlimited power over his slave, and according to *Hidāyah* (Vol. IX, p. 282). "A master is not slain for the murder of his slave, nor is retaliation incurred."

The poet compares his life to the *khwān i yaghma*, as it is lawful booty. cf. the line of Hafiz:—

Chunān burdand sabr az dil ki Turkān khwān i yaghmā rā.

[2] Love and pain are synonymous in the language of Mystics. *Khār* = the agony of separation from the Beloved. cf. the *Masnavi* (Whinfield's edition, p. 30):—

"His bitters are very sweets to my soul."

[3] Death for the Beloved's sake is a spiritual resurrection.

3. (At first) my only wish was to have a look at that speck of a mole (of Thine), but, when I beheld it, I had no way of escape from the snare.[1]

4. At night I think that perhaps day will never dawn: in the morning when I see Thee, I have no desire for the night.[2]

5. Since the day on which I opened my eyes and beheld Thy face, I have no wish to see (other) people with those same eyes.[3]

6. If all the city should come out to fight and oppose me (it matters not, for) I, who am admitted to Her private audience, care nothing for the common herd (of outsiders).[4]

7. I have not approached Thee with hypocritical intent to go away (and leave Thee) at (the first breath of) reproach: I shall serve Thee as a slave, even though I should (thereby) lose respect and honour.

8. I swear by God and the whole of Thy (precious) body, that on account of Thy love I am indifferent to enemies and careless of abuse.

9 O my darling! do not practise such cruelty, of which no infidel would be guilty, and even if a Jew were to exercise it, I am no Muslim.[5]

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[1] The poet plays on the double meaning of *dāneh* which also signifies the corn spread before the snare (*dām*) to attract birds.

[2] Night in Sufi phraseology means the period when the vision of the Divine beauty is veiled from the Mystic's sight, and morning denotes the illumination of his heart by God's grace.

[3] i.e., it would be sacrilege if eyes that beheld the Beloved should look at anyone else.

[4] Sa'di means that, as he has been vouchsafed the blessings of intimate communion with the Beloved, he is indifferent to the opposition of uninitiated pietists, who rebuke him for his neglect of the outward forms and observances of orthodox religion.

[5] The *Kāfir*, or non-Muslim (literally one who hides the truth), is contrasted

10. I will love Thee whether Thou showest me kindness or not: I swear by Thy two eyes that I have no hope of reward at Thy hands.[6]

11. O Sa'di! he is indeed a monstrous beast, who says he has a heart, but no Heartsease (Beloved).[7]

65

1. Last night that cruel (Beloved) kept me distracted: the Sweetheart stole my heart and laid hands on my soul as well.[8]

2. My eyes scattered pearls (tears) on the skirt (of my tunic): you might say it (= my tunic) had a sleeve of corals.[9]

3. The pain of separation is not cured by lamentation, or else I should have cried, "What is the remedy for it?"

4. I thought the (night) would never turn to day, until in the morning I saw it had an end.[10]

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here with the Muslim (=one who has accepted Islām, or resignation to God's Will). The Jews and Christians were included among the *Ahlik itāb* (=people of the Book), who believe in revealed religion. By the second hemistich Sa'di implies that even a Jew could not possibly be so cruel.

[6] It is the essence of Sufi teaching that love for the Divine Being should be purged of all hope of reward, as this would keep alive the illusion of self.

[7] *Nā mutanāsib* =literally "disproportionate."

[8] *Jān*, or soul, is the embodiment of its Universal, *Jān i kull*, which emanates directly from, and is eventually reunited with, Absolute Being. (Nicholson's D.S.T., p. 260.)

[9] That is, his bloodstained tears flowing down his sleeve gave it the appearance of being embroidered with coral. This verse affords an instance of the Figure known as *Zikri ba'z bah 'irādat i kull* (i.e. *dāman*, or skirt, used for the whole garment).

[10] The poet implies that we wish time to go slowly when we are happy, and fast when we are miserable, and so with characteristic impatience blame time for its unequal pace; cf. Job, Chap. viii. 4., "When I lie down, I say, when shall I arise, and the night be gone?"

5. The breeze (of dawn) opened the gate of Paradise: you might say it had possession of the key of Heaven's guardian.

6. I saw the rose-bud, which, through the (sweet) influence of the zephyr, held its hand on its collar (= was ready to open), like me,[1]

7. Because I alone am not distracted with love, but every rose has its sweetly singing nightingale (lover).[2]

8. My secret has been divulged, and become public property. How long could it be kept concealed by patience? [3]

9. O Sa'di! (the lover) must relinquish his life, for two mistresses cannot be held by one heart.[4]

66

1. It is difficult to withhold one's eyes from the face of the Sweetheart: whoever gives us this advice, attempts a fruitless task.[5]

2. Although in the beautiful Beloved's heart there is a strong

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[1] This line is *qita' band*, or connected, with the verse following. The meaning is that, just like the flower-bud bursting into bloom, the poet is ready to tear open his shirt through the agitation engendered by love

[2] In Persian poetry the nightingale is always represented as the lover of the rose, thus symbolizing the love of the mystic for his spiritual Beloved.

[3] This is literally, "has fallen out from behind the curtain."

[4] cf. the line of *Kaāni*:—

Rasmi 'āshik nīst ba yak dil do dilbar dāshtan,
Yā zi dilbar, yā zi dil, bāyīst dil bardāshtan.

The meaning is that he must either renounce his life or his Beloved (his two most precious possessions); in other words die to self, and live in God.

[5] The *ān* in *khūbān* does not appear to be the plural inflection, but the abbreviated form of *ānah*, the adjectival and adverbial suffix. cf. *jānān, dostān, shabān*. Thus Vullers translates *jānān* by *delectus* (i.e. beloved), and adds that the termination *ān* is for *ānah*.

feeling of repulsion towards us, still to see Her face in the morning is a happy augury for the (coming) day.[1]

3. (She, I mean,) in the well (= dimple) of whose chin the hearts of Her helpless lovers are imprisoned like the angels incarcerated in the prison pit of Babylon.[2]

4. Prior to this (i.e. before seeing Thee), I set up pretensions to piety, (but) again I say that all such claims made by me were false.[3]

5. Although in the opinion of the wise poison is fatal, when you receive it from the Beloved's hands it works an instantaneous cure.

6. I cannot withdraw my feet from the Beloved's street. O my friends! hold me excused, for my feet are (stuck) in the mire.[4]

7. Let all wise men call me mad! (I don't care, for) one cannot relinquish his soul (= Sweetheart) in order that you may pronounce him sane.

8. Whoever tells us not to look at the face of the Beloved,

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[1] The meaning is that the Beloved has a feeling of repulsion or disgust (*wahshat*) towards him, and is therefore unlikely to preserve a bright or cheerful face, such as would generally be regarded as a good augury for the day's happiness. But in the case of the Beloved even such a face would be auspicious.

[2] There is an allusion here to the well in Babylon in which the angels Hārūt and Mārūt were confined. They are referred to in the Qurān (Sūrah II. 96). The legend runs that these angels were opposed to the creation of Adam, and the propagation of the human species, on the ground that, as they were made of fire, and had carnal passions implanted in them, they would prove disobedient to God. Thereupon God infused into the hearts of the two angels earthly passions, and sent them down to the earth to be tempted. At Babylon they fell under the power of two beautiful women, who, having made them drunk, got them to disclose the Holy name. The women were afterwards turned into the planets Jupiter and Venus, and the two angels were suspended head downwards till the Judgment Day in a deep, dark well, where they employed themselves in teaching magic.

[3] Sa'di refers to the false piety of orthodox hypocrites, who make a show of observing the outward forms of religion.

[4] i.e., he cannot extricate himself from the morass of Love.

sees but the phenomenal form, and is oblivious of its spiritual reality.

9. O Camel driver! drive slowly for my Heartsease is in the litter: the camels bear their burden on their backs, while we carry ours in our hearts.[1]

10. If separation between me and my Beloved were to supervene (even) for (the distance of) a thousand stages, (it would not matter, for) Her abode would still be in my precious soul.[2]

11. O Sa'di! it is an easy matter to fall in love with anyone, but once the bond is firmly secured, it is difficult to unloose it.

67

1. Never before have we heard such a tumult as arose (to-day, for) She (= the Beloved) came out of Her house, and adorned the market place (by Her presence).

2. The imagination cannot conceive how attractive and sweet She is: one cannot describe Her charm and beauty.

3. She carries off (= deprives us of) our patience, heart, religion, strength and tranquillity: it is evident from the wound (She inflicts) that Her arm is powerful.[3]

4. For God's sake do not conceal Thy face from men and women (= all mankind), so that they may behold the (consummate) art of God from the right hand and from the left (= on all sides).

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[1] *Sārbān* in Sufi phraseology generally means the spiritual guide.

[2] He means that no matter how far away the Beloved may be, Her image is always enshrined in his heart.

[3] i.e., the great pain Her love inflicts is an index to the power of Her beauty.

5. The eye which sees Thee, and is not dazzled by the power of the Matchless One (that produced Thee) cannot be called a seeing eye.

6. Of what use is the World, and what is Paradise (i.e., compared with Thee): no wish preferable to Thee can be desired from the Court of God.

7. I cannot be reproached for complaining against Thy love, for I do not think that this pain (of Love) is peculiar to me alone.

8. If we are unable to put up with Thy cruelty and injustice, what can we do? When neither courage nor strength is forthcoming, the (only) remedy is conciliation.[1]

9. Patience in the absence of Thy face is not patience but poison, and poison from Thy hands is not poison but sweetmeat.[2]

10. That palate, mouth, lips, and teeth of Thine are a (source of) delight, but let us see for whom they are prepared.

11. Although Thou mayest shed my blood and that of the whole world, we will (still) admit that we are the culprits.

12. Sa'di must needs resign himself (to Thy will,) (for), whether he submits or not, Thou wilt prevail.

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[1] cf. the line of Hafiz :—

Āsāyishi dū gīti taghīri in du ḥarfast
Badūstān muravvat, ba dushmanān mudārā.

[2] Sa'di means that "Her bitters are very sweets to his soul" (Whinfield's 'Masnavi, p. 30).

There is a play (*tajnīsi nāqis*) here on the words *ṣabr* (patience), and *ṣibr* (colocynth = a bitter gourd). The antithesis (*tazād*) between *ṣibr* and *ḥalwā* may also be noted.

68

1. The sight of Thy face (supplies) the solution of (all) difficulties; patience in Thine absence is impossible.
2. The preamble (= loveliness) of Thy wonderful face is the title-page (= indication) of the perfect beauty of Thy nature.[1]
3. If Khizr saw Thy lips, he would have said that they were the margins of the fountain of Life [2]
4. Put Thy mouth to a jar of water, (and) then remove it, and lo! it will become a jar of sugar-candy.
5. I fear lest some day Thou mayest lay claim to work miracles by the magic of Thy amorous glances.[3]

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[1] *Dībāchah* =preface of a book on account of its ornate character, and hence here it means beauty.

[2] An allusion to the discovery of the fountain of life by the Prophet Khizr. One day, so the story runs, he caught a fish in the sea, and took it to a neighbouring spring to clean. As soon as the water touched the mouth of the fish, it gained a new lease of life, and slipped out of Khizr's hands into the spring, whereupon he drank of the water, and became immortal. *Khizr* in Arabic means "green" or "fresh."

[3] *Mu'jazah* is a heavenly miracle wrought by a prophet, and contrasted here with *sihr* or Satanic magic. Magic is said to be of two kinds, Divine and Satanic. Divine magic is wrought by uttering the Holy name (*ism'ul ā'zam*), or by means of charms consisting of passages from the Qurān, mysterious combinations of figures, peculiar diagrams, etc. Satanic magic, taught originally by the fallen angels Hārūt and Mārūt, is performed by the following means :—

(*a*) spells (*ruqyah*); (*b*) exorcisms (*da'wah*); (*c*) incantations (*'azīmah*); (*d*) talismans, or mystical characters engraved on seals, etc. (*tilismāt*), and divination (*kahānah*). This last form of magic consists of :—

(1) Formation of the Magic Circle (*mandal*);
(2) Geomancy (*ramal*);
(3) Astrology (*'ilmi nujūm*);
(4) Augury from birds and beasts (*zijr*);
(5) Chiromancy (*kiyāfah*);
(6) Omens (*tafā'ul*).

Magic is generally condemned in the Qurān, though the use of certain spells and incantations in the Holy name are said to be lawful. (Hughes' Dict. of Islam.)

6. Poison from Thy side (= hands) is like honey: opprobrious words from Thy mouth resemble fine sayings.[1]

7. I reflect on Thy promise (of fidelity), and my repentance of Love, and (find that) both are baseless.

8. We have never seen in the city a face like Thine, which invalidates prayers.[2]

9. Direct at least one glance towards us, for alms are obligatory on such a wealth of beauty as Thou dost possess.[3]

10. When the thirsty soul is parched in the wilderness, of what avail is it to him if the (whole) world is an Euphrates (= full of water).[4]

11. Sa'di is indifferent to annihilation, for the renunciation of life is the salvation of lovers [5]

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[1] This is the name of the first part of Sa'di's Odes, the others being *Badāyi* (cunning odes), *Khawātīm* (gems), and *Ghazaliyāt i qadīmah* (early poems). Sa'di means that the Beloved's "bitters are very sweets to his soul"

[2] i.e., the sight of the Beloved's face would distract his attention from prayers, and thus render them of no effect. In other words, the Mystic who is absorbed in the contemplation of the Divine Beauty, is indifferent to the outward observances of religion

[3] This is an example of the figure of speech known as *husni ta'lil*

Zakāt (=purification) is used to denote the portion of property bestowed in alms as a sanctification of the remainder to the owner. It is an institution of Islam founded upon an express command in the Qurān (Sūrah II. 77), being one of the five foundations of practical religion. Every free, sane, adult Muslim is obliged to pay *zakāt* on camels, bulls, cows, buffaloes, sheep, goats, horses, silver, gold, articles of merchandise, wives, and fruits of the earth, if he be possessed in full property of such effects as are *niṣāb* (the fixed minimum on which alms are due), and has been in possession of the same for one complete year. (Hughes' Dict. of Islam)

Zakāt is therefore due on *daulat*, and the meaning here is that beauty being a kind of property, it is obligatory on the Beloved to pay alms thereon in the form of a glance at Her lover.

[4] i.e., if water cannot be got at the requisite time and place, it is of no avail to one dying of thirst, though it may exist in plenty elsewhere.

[5] The Sufi doctrine of *fanā* (i.e., the annihilation of self or life in death) is here alluded to.

69

1. A heart (at once) in love and patient must surely be a stone, (for) 'twixt Love and Patience intervenes (a distance of) a thousand leagues.

2. O brethren of the Mystic Way! do not give me advice for penitence in the path of Love is (like) a glass goblet and a stone.[1]

3. It no longer behoves me to indulge secretly in the wine (of Divine Love) and the Mystic dance, for according to the religion of (spiritual) Lovers, good reputation is a disgrace.[2]

4. What admonition can I pay heed to, or what advice can I regard, I, whose eyes are directed towards the Cupbearer, and whose ears are turned to the harp.[3]

5. To acquire souvenir of the Beloved we seized the skirts of the Eastern Breeze, but alas! it was only the wind (= nothing) that fell into our grasp.[4]

6. Who will convey a message (of reconciliation) to the (Beloved), who has left us in anger? Come back (O Beloved!),

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[1] *Tarīqat* is the Sufi path whereby the pilgrim arrives at the true knowledge of God. Sa'di is scoffing at his Sufi companions, for advising him to abjure his passion for the Divine Beloved, and compares Love to a stone which shatters the brittle glass cup of penitence.

[2] cf. for a similar idea the line from the D S.T. (Nicholson's Selections, Ode I) :—

Bidān ki saddi'azīm ast dar ravish nāmūs.

The mystic must give up all ideas of self-respect and pride, as they hinder the working of the Divine Spirit in his heart.

[3] The cupbearer is God, and the harp denotes the means of grace, whereby the Mystic's heart is attracted towards Him.

[4] By *yādgāri* (or keepsake) is meant Divine grace to illumine his heart. *Bād dar dast dāshtan* = to be empty handed.

for if Thou desirest to fight with us, we have thrown down the shield (= submitted) to Thee.

7. Slay me as Thou wilt, because without the sight (of Thy face) the wide expanse of the world is (too) narrow for my existence.

8. Reproaches will not wash out love from Sa'di's heart. How can blackness leave a negro since it is his natural colour ?

70

1. I wish Thou wouldest veil Thy moon-like face, so that folk might not see Thee, as they do the sun, from every terrace and door.[1]

2. It is not the fault of strangers (that they admire Thee), for, if Thou shouldest see Thine own face in the mirror, Thy heart would leave Thy breast (= Thou wouldst become distracted).[2]

3. For Shirin to talk in Thy presence is an occasion for mirth (= ridicule), for the water of life flows from Thy sweet lips when Thou smilest.[3]

4. I cannot give vent to the sighs (that might arise) through my ardent love at dawn of day, lest they should disturb Thy morning sleep.

5. No ornament would enhance Thy beauty : no tire-woman

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[1] i.e., the Beloved is too sacred an object to be looked at by those who are uninitiated in the mysteries of Divine Love.

The phrase *bām o dar* is frequently used in Persian for an inhabited place, or dwelling.

[2] *Begānah* =a novice in love, who is not admitted to the Beloved's intimacy.

[3] *Shakar* (sugar) is often used to signify the lips, but here it has also another meaning in connection with Shīrīn, for Shakar was the name of Shīrīn's rival.

could adorn Thee better than this (= add to Thy natural beauty).[1]

6. I have often told Thee not to display this face of Thine to all and sundry, lest the eyes of every (spiritually) blind person should stare at Thee.

7. But again I say, "Nay, not so, for only persons who are gifted with the 'inner light' can (intuitively) perceive this phenomenal form and spiritual reality which Thou dost possess."[2]

8. I must give access to a hundred enemies for Thy sake, so that I may find one friend who will give me information about Thee.

9. The loss of my head (= life) would not affect me so deeply, O my Darling! as the dispersion of a single hair of Thy head.

10. Sa'di does not mind sitting in the dust of Thy street; but he does not wish his own troubles to cross Thy path (= disturb Thee).

71

1. There is not a heart left that is not a ball for the curve of Thy bat: the opponent has no power to escape from Thy play-field.

2. Since Thy disordered locks have appeared in the company

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[1] cf. the lines in Thomson's Seasons :—

"Loveliness
Needs not the foreign aid of ornament,
But is, when unadorned, adorned the most."

[2] The poet means that on second thoughts it is a matter of indifference if the Beloved reveals Her loveliness to the uninitiate tyro, as it is only Mystics who are endowed with spiritual insight that can apprehend the vision of the Truth. Note that this line is connected with the last, (*kita'band*), and contains the figure of speech called *istidrāk*.

(of Mystics) I know of no tranquil-minded person who is not distracted on Thine account.[1]

3. I am bewildered by Thee, and the spiritual attributes that Thou dost possess; I marvel at the man, who, though endowed with mental insight, fails to be astounded by Thy personality.

4. What defect (prithee) is there in Thy beautiful face, and what charm is there that Thy fascinating glance does not possess? [2]

5. The water of life cannot be said to exist in the World, unless it be in the well (= dimple) of Thy chin.

6. Thou hast come forth from God as the symbol of Mercy on His people: is there any Verse of Grace, which has not been revealed in respect of Thee? [3]

7. If Thou possessest patience, or couldst be content in my absence, (I swear) by Thy Union that I have not the power (to bear) separation from Thee.[4]

8. How canst Thou complain of the thorn that is in my foot, or what sympathy canst Thou feel for the pain (of Love) that does not torture Thy soul?

9. I am afflicted with such anguish, through longing for a sight

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[1] Note the play in this line on the words *jama'* (assemble), *majmū'* (collected) and *pareshān* (scattered).

[2] *Fattān*, which is the intensive adjective from the Arabic root *fatana*, is homologous to *sihr*.

[3] *Ayat*, a sign or miracle, has come to denote a verse in the Qurān, which is spoken of as the outstanding miracle of Islam. *Ayat i lutf* signifies a verse of the Qurān that blesses Muhammad, and promises grace to his followers.

[4] Union with the Beloved is so sacred a thing in Sa'di's eyes that it is the most binding oath he can take. The poet means that as the pilgrim to the sacred shrine of Mecca has to face difficulties and dangers in the course of his journey through the desert wastes, so the pilgrim of love must undergo trials and suffering before he sees the "vision glorious" of the Beloved's face.

of Thy face, that the physician is baffled, (saying), that he has no remedy or cure for my (ailment).

10. O Thou desired Point of worship! Where, prithee, art Thou (hidden) for indeed in no direction is there a limit to Thy wilderness? [1]

11. If Thou shouldst drive me away what is the slave to do but obey Thine orders? And if Thou shouldst summon me (to Thy presence) there need be no surprise at Thine extreme kindness.

12. O Sa'di! if in the quest of the dear Beloved you should sacrifice your precious life, it would be fitting, as it belongs to Her, and is not yours.

72

1. The pain of love is pleasanter than health: the kingdom of poverty is more attractive than that of wealth. [2]

2. Wisdom is regarded as the best of created things, but gnostics assert that intoxication (Divine ecstasy) is better. [3]

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[1] The *Ka'bah* being the point towards which the Muslim turns in his prayers, is compared to the Beloved's face to which Sa'di's eyes are ever directed. He means that he cannot find Her in the wilderness of phenomena. The *Ka'bah* is said to have been erected by Adam, but, being destroyed at the Deluge, was rebuilt by Abraham. In the S.E. corner of the *Ka'bah* is fixed the *hajr ul aswad* (or black stone) which is said to have fallen from Heaven, and is held in great reverence by Muslims. In pre-Islamic times the *Ka'bah* contained the great idol Hubal, and came to be the Pantheon of the Arab tribes. After the conquest of Mecca by Muhammad, the idols in the *Ka'bah* were destroyed, and the rites of pilgrimage established by divine enactment. (Hughes' Dict. of Islam.)

[2] The Sufi meaning of poverty is poverty of self, or annihilation.

[3] Wisdom, or the intellectual faculty which the Sufi thinker contemns as involving the separation of the thinker from the object of his thought, and therefore dualistic, is here contrasted with the condition of ecstatic rapture, produced by the contemplation of the Divine Beauty, or, in other words, the spiritual faculty of Love. (Nicholson's D.S.T., p. 210).

3. Egoism arises from (the possession of) wealth and position, but renunciation of self is superior to selfhood.[1]

4. Since the heavy-laden move with difficulty, it is better to be unencumbered and active.[2]

5. O Sa'di! since dominion and sovereignty do not last, obedience (humility) is preferable.[3]

73

1. I have this (characteristic) that I cannot exercise patience away from Beauties: one can dispense with the rose and the tulip, but not with the rosy-faced (Sweethearts).

2. It is not only I that am seeking my lost heart in this city: there is no one who is not in quest of the cherished object of my desire (= the Beloved).

3. I know no one who does not jealously pursue that fairy-born, lovely creature, who is my sweetheart.

4. O Camel-driver! bring me news of the Beloved, for I am indifferent to enemies, and have no fear of slanderers.[4]

5. A man ought to suffer cruelty (at the Beloved's hands) and

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[1] Egoism, by asserting the reality of the phenomenal self, involves the denial of Unity. (ibid). By *nīstī* is meant *fanā*, or the annihilation of self.

[2] Such clogs of Not-Being, as evil passions and selfish lusts hinder the Mystic's upward progress, and must be discarded.

[3] cf. Nicholson's D.S.T. Ode 1, 9:

Tarīqi 'ishq hamah pastī āmad o mastī.

N.B.—This is one of the shortest Odes in the *Tayyibāt*. According to strict rule a *ghazal* should consist of not less than five and not more than seventeen lines, and the exceptions are rare.

[4] The camel-driver here symbolizes the spiritual director, to whom Sa'di looks to awaken consciousness in his soul of the spiritual Beloved. He is so absorbed in the Beloved that he recks naught of the malevolence of enemies, or the calumnies of slanderers., i.e., hypocritical pietists, who taunt him with indifference to the outward forms of religion.

(still) feel grateful : he should not complain that he lacks the power (to bear with) crossgrained (Dear Ones).

6. Good Sir ! do not find fault with Sa'di, if you are a man, for he is no man that has not a penchant for fairy-faced (beauties).

74

1. Last night, O Beloved ! (when) far from Thy (dear) face, my soul was distraught by my love (for Thee, and) the clouds of mine eyes poured a torrent (of tears) on my cheeks by reason of my heart's mad passion.

2. In consequence of my disquietude, my weak reason was crushed (destroyed) by Love, (but) in spite of its perturbation, my distracted heart conceived the hope of sleep.[1]

3. Thy separation has beaten the drum of plunder round the citadel of my heart : the Police-patrol of Thy love has kept the house of my life in a turmoil (= disturbed).[2]

4. My heart has made the image of Thy name the worship point for the adoration of (my) life : (and so) till morning's dawn it (= my heart) kept its face turned to that altar, hymning Thy praise.[3]

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[1] The reasoning faculty is here opposed to the spiritual faculty of intuition, or Divine Love He is surprised that his distracted heart could hope for peace

[2] He means that the pain of separation has robbed his heart of peace, and love for the Beloved has disturbed his life. *Shahristan* literally means the fortifications round a town *Tabtāb* is a rare word even in Arabic, and its exact meaning here is doubtful. *Tabtābeh* is a bat or racquet used in the game of tennis, and *chīze dar tabtāb dāshtan* means literally to toss something (ball or shuttlecock) in the air, and to keep it suspended there with the aid of a racquet, hence *tabtāb* =(*a*) a tottering unsteady condition, (*b*) hue and cry, bustle, turmoil. Sa'di means that the policeman's duty is to keep things quiet, but Love's policeman promotes disturbance.

[3] i.e., he has made the impression of Her name on his heart his point of worship at prayer instead of the usual prayer-niche. *Tasbīh* =uttering the phrase *Subhān Ullāh* (Praise be to God.)

5. My eyes quivered (which was a sign, so) I was told, that I would see the Beloved's face: but afterwards I discovered, that they had quicksilver inside them.[1]

6. Fate represented the love of sweethearts to me as superfine honey: but I afterwards found that it had pure (= deadly) poison mixed with the honey.

7. O Sa'di! this passage of yours through the sea of Love has turned out difficult, for, both in the beginning and at the end (of your love-affair), your patience had but little depth.

75

1. On the day of Union I could not bear to look on Thee: on the night of separation I could not rest.[2]

2. I possess the power to cut off my head (= die), but I have no idea of severing my connection with my Beloved.

3. The Musician has been driven to despair on my account, because I have not the power to listen to him.[3]

4. When the hand of the helpless (lover) does not reach the Beloved, he has no resource but to rend his garments (= become distraught).

5. We indeed are weak and miserable, (so) there is no need to spread a snare (for us).

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[1] The quivering of the eyelids is regarded as an augury of good tidings, and the effect of mercury in the eye is said to cause a profusion of tears. The poet means that the quivering of his eyelid was not, as he hoped, a sign of good news, but was caused by tears in his eyes.

[2] He means that his eyes were so blinded by the effulgence of the Divine Beauty that his power of vision failed him.

[3] The same idea is developed in this line: the poet is unable to apprehend with his ears of sense, clogged as they are with the illusions of Not Being, the Divine message delivered by the Spiritual Guide.

6. We have chanced on (= fallen in love with) a king (= the Beloved) who has no idea of cherishing his slaves.

7. Thou keepest Thine hands (imbrued) in the blood of Thy lovers ; (so) there is no need for Thee to draw Thy sword.[1]

8. I said " O Garden of Spirituality (=the Beloved) ! to see Thy fruits is not like tasting them."

9. She replied " O Sa'di ! cherish not vain thoughts, for the silvern apple (of my chin) is not for (thy) plucking."[2]

76

1. Do not ask me " How fares your heart in Her hands ? " Ask Her (rather), whose fingers are (imbrued) in my blood.

2. And if I were to tell the tale (of my love-pain), of what use would it be; for what does a healthy (= heart-whole) person know about the condition of the hearts of the wounded ?

3. He finds fault with the wretched (lover), who is mad, without looking at the beauty of Lailah's face ![3]

4. Everyone has the image of some (sweetheart's) face in his mind : I have (in my heart) the image of One who transcends all thought.[4]

5. Auspicious is the day of that person from whose door Thou comest out, because to see Thy face in the morning is a lucky omen.

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[1] i.e., thy love alone suffices to kill them.

[2] cf. the verse of *Asīr ud dīn Aomāni* quoted by Huart in *Anīs ul'ushshāk* p. 70.

Sebi zanakhash dar dil i man nār afgand.

The fruit referred to in these two lines is of course Union with the Beloved.

[3] This verse is connected in meaning with the preceding line. Observe the play on the double meaning of the word *majnūn.*

[4] Nicholson explains in his edition of the D.S.T., p. 210, the spiritual faculty of Divine Love attains the Truth by transcending thought.

6. To cease loving Thee, who art endowed with such well-balanced (agreeable) attributes, and such a lovely figure, is (indicative of) an ill-balanced nature.

7. Though another may avoid love through (fear of) Thy reproaches whatever Thou sayest will (only) increase my passion (for Thee).

8. Has not the king issued a proclamation against the drinking of wine? Come (with me, before the Magistrate), for Thine eyes are languorous, and Thy mouth has the colour of wine (ruby red).[1]

9. You might say that Sa'di's bosom, since the day he parted from Thee, has been (wet like) the banks of the river Oxus by reason of his tears.[2]

77

1. The garden cypress seems low (= mean) when compared with Thy symmetry: Thy face has even dulled the market of the sun.[3]

2. The candle of the sky (= the moon) attended by the torches of a thousand stars seems but a dim lamp in Thy presence.[4]

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[1] There is an allusion here to an apparently historical incident regarding the prohibition of wine by proclamation of the *Atābeg* ruler of Shiraz. This was possibly Saljuk Shah (1262-63 A.D.) referred to before in the Odes, though he was a drunkard himself.

[2] Notice the *tajnisi tamm* in this line.

The Jaihun, Amu, or Oxus is a large river (1,314 miles) which takes its rise in the mountain lake of Sarikol in the Pamir Range, and flows into the sea of Aral. It was considered to be the ancient boundary between the empires of Irān and Turān, i.e., the old Persian and Turki monarchies.

[3] i.e., even the sun is put to shame before the glory of Thy face.

[4] The moon here is represented as the Queen of Night, attended by a numerous retinue of servants bearing torches (=stars).

3. People repent of their sins in the month of Sha'bān, but behold! (even) in Ramazān Thine eyes are drowsy with wine.[1]

4. In spite of all his strength, courage and bravery, I know no man who has escaped from Thy noose.

5. This one from the number of Thine admirers is slain by Thy sword, and that other among Thy lovers is wounded by Thine arrows.[2]

6. My eyes carry the complaint against the Loved One to my heart, (but) the eyes do not know that the heart is also in the fetters of Thy love.[3]

7. Tell that person to withhold the hand of search from the Beloved's skirt, who has control over his hands.

8. He is a beast and a sensualist, whose heart is not attached to a spiritual (Beloved) such as Thou.[4]

9. Sugar cane in the bitter mouth of one who repudiates (criticizes) Sa'di's (creed), and does not feel the joy of Love, tastes (like) colocynth.[5]

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[1] *Sha'bān* is the month immediately preceding the fasting month of *Ramazān*, and is called the Prophet's month, on the fifteenth day of which occurs the *Shab i Barāt*, or Night of Record, when God registers all the actions of mankind, which they are to perform during the coming year. The meaning is that although it is the custom among the orthodox to repent of their past sins during *Sha'bān* as a preparation for the fast of *Ramazān*, the Beloved's eyes are drowsy from the effects of wine even in the sacred month.

[2] *Tegh* generally has the secondary meaning of eyelash, and *tir* =a glance of the eye.

[3] Sa'di means that it is futile for his eyes to appeal to the heart against the Beloved, as it also is filled with Her love.

[4] *Ruhāni*, or spiritual, is here contrasted with *dad* (bestial), and *nafsparast* (carnal), and the meaning is that the carnal-minded person cannot apprehend spiritual love, as his heart lacks Divine illumination, whereby alone he can perceive the Infinite.

[5] *Kabast* or ass cucumber, is a kind of colocynth, which is very bitter to the taste, cf. "Bitter as coloquintida" (Shakespeare, *Othello*, Act I, Scene 3). The poet

78

1. No journey seems long to the feet of him, who is in quest of the Beloved, for Her victim is alive to all eternity.[6]
2. When one, who has drunk the wine of spiritual Truth, takes part in the mystic dance (= becomes beside himself from ecstatic rapture), he will tear even the skin off his back, to say nothing of his clothes.
3. He, whose glance is directed towards the face of our Beloved, must renounce his own ego, for She is a quarrelsome Sweetheart.[7]
4. Take care not to despise a poor man's tears, for successive drops of rain become a river when they combine.[8]
5. The lover does not move (of his own volition), it is Her noose that draws him : what then is the use of the counsel of advisers, who talk foolishly ?
6. When you see someone who has fallen in the dust of Her (playfield), ask Her who is the bat, and not him who is the ball (as to his condition).
7. Devoted slaves do not ask Why and Wherefore : even though Thou shouldst do everything that is evil (in our sight), it is permissible to Thee, (so) do it, for it must be good.[9]

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means that the person who cannot appreciate the beauty of Divine love has lost all sense of discrimination. *Zauq* in Sufi parlance means the mystic sense by which Divine love is apprehended.

[6] To die to self and live eternally in the One real Being, "The Truth" is the mystic's goal. (Whinfield's *Gulshani Rāz*).

[7] The Beloved is jealous that the poet should share Her love with anyone else, and so to win her favour he must renounce all thoughts of self.

[8] *Faquīr* (=Darwīsh) is used here in its mystic sense of one who is poor to self.

[9] Through defective mental eyesight, we are incapable of apprehending God's actions, and what seems evil to us is really good, and done for some benevolent purpose.

8. What straight (= stately) cypress possesses any value in Thy presence? What *Jhāliya* (perfume) has any fragrance when compared with the dust of Thy feet?

9. Many a time has the philosopher told me not to surrender my heart to the amorous glances of Beauties, for it is a case of the stone and the earthen pitcher, but I would not listen to him.[1]

10. Although a thousand foes should assail Sa'di, he swears by his friendship (love) for Her that he will speak ever of the Beloved.

11. He has indited (described) the circumstances of his condition with tears of blood: look not at the first page (only,) for the volume is fold upon fold.[2]

79

1. Wine from the hands of Beauties (= the Beloved) is (as grateful as) the fountain of Paradise, even though it is lawful to shed the blood of wine-bibbers.[3]

2. I do not know what the taste of the fresh date fruit is like: I can only see that the fruit is (hanging) on the date tree.[4]

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[1] *Khūbān* may have here the singular meaning—the Beloved (*ān* being an adjectival prefix). He means that his heart is fragile as a pitcher, and easily broken by the stones of Her amorous glances.

[2] He means that the subject of love is a complex one, and that the tale of his relation with the Beloved, referred to in the previous verse, requires many pages for its adequate interpretation.

[3] He means that, although he may expose his life to danger thereby, still to drink the wine of Divine Love from the Beloved's hands is a gracious privilege. The punishment for drinking wine, however, was not death, but eighty lashes for a free man, and forty for a slave. The fountain of *Salsabil* is mentioned in the Qurān (lxxvi, 10).

[4] He can only contemplate the vision of the Divine Beauty from afar and not face to face; in other words, he has not attained to the stage of *fanā*, or the extinction of his own existence in that of God.

3. Her charming finger-tips are dyed, not with *henna*, but with the blood of Her victims.[1]

4. O Drivers of the Caravan! Take care that ye urge not forward the camel-litter, for our fettered feet are incapable of travelling (so fast).[2]

5. Every night that Majnūn passes in absence from Laila's face is a long night.[3]

6. It is Her noose that drags along the lover's feet: he does not ask how many miles the wilderness extends.[4]

7. It is not indigo with which (Her skin) is tattoed, but with fascination: it is not collyrium with which (Her eyes) are painted, but with witchery.[5]

8. We must travel like the ant, sometimes rising and sometimes falling (=walking with difficulty), even though our path should pass under the feet of an elephant (= be dangerous).[6]

9. Wherever the Beloved dances, if the lover does not sacrifice his life (for Her sake), he is only a miser.[7]

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[1] *Henna* (*Lawsonia inermis*) is a shrub, the leaves of which are used to dye the hands, feet and hair, a dark red colour.

[2] The litter contains the Beloved, and, as he cannot keep up with the camels, he asks the caravan-leader to go slowly. He means that his feet are hindered by the "clogs of Not-Being" from pursuing his progress towards "The Truth."

[3] Note here the *tajnīsi tāmm*, i.e. Lailah, signifying night, and also Lailah = Majnūn's mistress.

[4] The allusion is to the pilgrims to Mecca, who have to cross many miles of desert before they reach their goal. By "wilderness" is meant the world of Not-Being.

[5] *Sarwah* is a collyrium made from antimony with which the lower eyelids are painted to increase the brilliancy of the eyes. *Kahīl* is an adjective formed from the Arabic equivalent of *Surmah* (*kuhl*).

[6] i.e., the path of love is beset with many dangers and difficulties.

[7] There is a play here on the phrases *dast afshāndan* =to dance, and *sar afshāndan* =to lay down the head, i.e., to die.

Bakhīl =a cold lover. By "dancing" is meant divine inspiration, which induces ecstatic rapture in the Mystic.

10. Even if we render Her service, we are still ashamed (of its inadequacy): even though She does evil, it is good (in our eyes).[1]

11. (Other) people may change their sweethearts and dear ones, but our Beloved is matchless.

12. O Sa'di! sing of naught but love, (for) the song of love is (full of meaning), and all other (speech) is gibberish.

80

1. Who knows the duration of the night of separation till morning's dawn, save he who is confined in the prison-house of Love?

2. I thought that to assuage my heart-ache, I would wend my way to the garden, but what cypress resembles the Beloved's graceful figure?[2]

3. Who will carry our message to the love-severing Beloved (and say) that, (though) She has broken off connection with me, I am still attached to Her?

4. To swear by Thy soul is not the etiquette of respect; (so) I swear by the dust of Thy feet, for that too is a solemn oath,[3]

5. That in spite of the violation of Thy promise, and the stealing of my heart, mine eyes are still longing for a sight of Thee.

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[1] cf. line 7, Ode 76.—*Sharmsār* has the meaning here of "we have failed in our duty."

[2] i.e., he cherished the vain hope that his anguish of soul would be allayed by worldly pleasures, but no earthly mistress could take the Beloved's place in his heart.

[3] i.e., the Beloved's soul would be too sacred a thing to swear by lightly. This verse is connected (*kita'band*) with the next line.

6. Come along! for Thy street is carpeted with my face which is spread beneath Thy feet instead of dust.

7. The image of Thy face has planted the root of Hope (in my heart); the agony of my love for Thee has sapped the foundations of Patience.

8. The wonder is that, if you picture (the Beloved's) hair with a calm and collected mind, under every root of it, a heart distracted lies.[1]

9. If Thou wast naked (unveiled) so as to expose Thy person, people would think that Thou didst wear a garment stuffed with roses.[2]

10. It is not only I that am ruined by this mad passion (for Thee). How many are the hands that are raised to God (in supplication) on Thine account?[3]

11. The separation from the Beloved in Thine eyes is not (as light as) a blade of grass: come and see how (heavily) it (weighs) on our hearts like the mountain of Alwand.[4]

12. On account of weakness the power even to sigh has left me: I fear that people may (therefore) imagine that Sa'di is happy in the absence of his Beloved.

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[1] This is a rather strained conceit, the point of which lies in the antithesis of *majnūn* to *parishān*.

[2] A poetical way of expressing the rosy complexion of the Beloved's skin.

[3] Note the *tajnīsi tāmm* in this verse, where the poet plays on the different meanings of the word *dast*.

[4] *Alwand* is the name of a high mountain in Hamadān, in a cave of which Zahhāk, to whom the poet compares himself, is said to have been imprisoned by *Ferīdūn*. The smoke that sometimes arises from this mountain is believed to be caused by the sighs of *Zahhāk*, who is still supposed to be alive. There is a further allusion to this legend in the next line.

81

1. At dawn of day when I open my eyes on the effulgent glory (of Thy face), I shall strike the knocker of Thy love on the door of devoted service.[1]

2. Thy slave would not deign to accept the throne of Empire, if he could but attain to riches through being Thy beggar.[2]

3. Since behind the veil, Thou ravishest hearts to such an extent, what tumults would arise alas! if Thou didst throw off the veil.[3]

4. Cast but a side-glance of pity at the ranks (= company) of Thy lovers, so that the night of the Wayfarers of the Path may be turned into day by the brightness (of Thy face).[4]

5. Subjects will not obey the behests of their king, if he does not submissively conform to Thy sovereign commmands.

6. (Other) people request at the door (= court) of Thy glory a reward for each (of their good) actions, while we but mention Thy lack of love.

7. If at any time Thou shouldest banish me (from Thy presence) do not make me a bondsman of (imprison me in) Hell, for the tears (I shall shed) on account of my separation from Thee would quench its fires.

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[1] i.e., through the medium of the Beloved's love he will be admitted to the privilege of rendering Her dutiful service.

[2] The Mystic is indifferent to wealth and dignity, and true riches in his estimation consist in poverty, i.e., the extinction of self.

[3] By "*pardah*" is meant the veil of phenomena that hides the Divine glory from his eyes.

[4] *Rahravān* (or *sālikān*) signifies the Mystics, or those who tread the spiritual path.

By *shab* (night) is meant the period during which "The Truth" is veiled from his eyes, and is here contrasted with *rūz* (day), when th beams of Divine light and grace enter his heart.

8. O Sa'di! The rule of humility and seclusion will not be observed by you, as long as piety and asceticism are in your thoughts.[1]

82

1. At early dawn the breeze carried dust from the Beloved's street to the pleasure-ground, (and the scent of) pure ambergris filled the garden by reason of Her fragrance.[2]

2. If the Beloved would comply with our wishes it would be a great boon, and if not, we must put up with Her whim.

3. If the Beloved would accept me (as a lover), She would be cherishing Her slave, and if She drives me away (from Her presence, I must endure it, for) one cannot grapple with Her arm.

4. He whose mind desires (a sight of) the Beloved's face, must undergo much disorder (= misery) like Her hair.[3]

5. If others celebrate this 'Id festival to-morrow, we have ours now, (for) those who fast, see the new moon, but we the Beloved's eyebrows.[4]

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[1] The poet means that self-abnegation and a life of contemplation which the Sufis practise, are inconsistent with the outward piety of the orthodox believers.

[2] Ambergris is found in pieces floating in the sea near the coasts of India, Africa, and Brazil. It is generally ash-grey in colour, speckled like marble with black spots, and is very light and inflammable. It consists of a concretion formed in the stomach of the spermaceti whale, as a result, probably, of disease. It has a peculiar aromatic and agreeable odour, and sells at £5 per lb. (Watts' Dict. of Economic Products).

[3] An instance of *ihām*, or word play, which it is impossible to render in English. *Parīshāni* has the double meaning of dishevelment of the hair (which enhances the Beloved's beauty), and also of distraction of mind, or misery.

[4] The poet compares the Beloved's arched eyebrows with the crescent moon, which ushers in the 'Eed festival at the close of the fast of Ramazān.

cf. the verse quoted by Huart in the *Anīs ul 'ushshāq*:

Bahamah kas binamū dam khami abrū ki tu dūri
Mahi nav haryaki ba bīnad bahamah kas binumāryad.

6. I do not wish ill to my enemy, because for that poor wretch it is sufficient punishment to see the lover knee to knee (= in company) with the Beloved.

7. Every person without his own volition (= willy-nilly) engages in the struggle of Love; (but) let us see to whose bat will fall the Beloved's ball.[1]

8. The heart of everyone yearns for a pleasure-ground, or a garden: all others fare forth in some direction, but the lover betakes himself to the Beloved.

9. Would that this garden and orchard, which people praise, had at least a nightingale like Sa'di, or a rose like the Beloved's face.[2]

83

1. The morning smiles, while I weep for love (of the Sweetheart). O Breath of the Dawn! what news have you of the Beloved's coming?

2. I am dissolved in tears at my own (heart-broken) condition, and at your smiles (= happy state): (wondering) how you can laugh, unconscious of the Beloved's smiling lips.[3]

3. O Morning Breeze! speak to the Sweetheart on my behalf; as I have no one but you, who is in the Beloved's confidence.

4. Tell Her not to despise Her friends in order to please the

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[1] i.e., who will win Her favour. *Jaulān kardan* is a metaphor taken from the battle-field, or polo ground, where the rival combatants, or players, move rapidly from side to side to avoid each other.

[2] An allusion to Sa'di's fame as a poet. By *bāgh u bustān* is meant the phenomenal as contrasted with the spiritual world.

[3] *Mabsam* is the noun of place from the Arabic root *basama* to smile, and means the smiling place, and hence the mouth or lips. Sa'di wonders how the zephyr dares to smile in competition with the Beloved.

hearts of strangers, (for) the enemy is delighted when Thou holdest Thy friends in low esteem.[1]

5. (And say to Her that) it would be better if She, whose regard is resolutely partial to the enemy, did not lose sight of the true interest of Her friends.[2]

6. I am not the sort of person that my enemy has described to Thee; Thou knowest well that the enemy's heart is ignorant of the lover's condition.

7. No! No! O Breeze! do not go and tell Her of my unhappy state, lest the dust of sorrow should settle on the Beloved's happy heart.

8. To each his own particular sorrow, but Sa'di's anxiety is ever concerned about what he can do with (= how to allay the pain of) his love for the Beloved.

84

1. We engaged in love, and Wisdom arose to reproach us saying that whoever has fallen in love loses the security (= power) of safety.

2. He who sits in privacy with a rosy-faced (lovely) dear one, cannot escape from the street of reproach.[3]

3. Love prevailed, and then the (very) name of continence, reputation and honour, was lost to pious hermits.[4]

4. I fail to understand how the "hundred-petalled" rose

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[1] Vullers gives the meaning of *bidasti kām giriftan* as *haqīr o faromāyah angāshtan*.

[2] *Mū'zam* signifies literally the best part of anything, or an important affair, and here it may perhaps be taken to mean the true interests.

[3] i.e., in intimate communion with God.

[4] i.e., the votaries of Divine Love must sacrifice self-respect, and self-righteousness, which only tend to keep alive the illusion of duality.

dared to bloom with such brilliance, or how the fir-tree had the courage to stand up (= appear) with such symmetry and stateliness (in Her presence).

5. In the garden, where that smiling rose-plant (= Beloved) sits, the evergreen cypress stands on one leg by way of penance.[1]

6. Yesterday She sat by Sa'di for a while against Her will, and the tumult subsided, (but) when She got up again confusion arose.[2]

7. Did you ever hear of anyone who urged on the steed of love's agony, behind which the dust of regret did not arise?[3]

85

1. My complaint is on account of my separation from the Beloved: my lamentations are due to my love for my beautiful (Sweetheart).

2. In the absence of the moonlike face of that lovely (Darling), my cheeks are stained with (tears of) blood.

3. Owing to my separation from Thee, the blood of my heart is flowing from my eyes on to my bosom.

4. My heart's pain has exceeded all limits; my soul is disquieted on account of my separation from Thee.

5. No one is aware of my love-pain: alas! for the instability of the world!

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[1] Literally "*on one leg of punishment*," a reference to a punishment in vogue for minor offences in Persia.

[2] *Tū walluf* literally means with *inconvenience, ceremony, restraint*, but Vullers also gives the signification of *by compulsion*. *Qiyāmat* here means the consternation and confusion that characterizes the Day of Judgment.

[3] i.e., regret for lost opportunities is ever the lover's lot.

6. I am tormented by the hand of Time, and it is on this account that my heart and soul are so wounded (= afflicted).[1]

7. O Sa'di! why do you complain of the Beloved, since neither pleasure nor pain are permanent?

86

1. I see no one who I can say is like Her: in the eyes of lovers, indeed, no image can be formed but that of the Beloved.

2. He who associates with the intoxicated, abandons (all pretensions to) respectability: the honour of persons of good repute in a Tavern is (like) river-water (= is of no account).[2]

3. It is only the possessor of spiritual reality that is inspired to dance by the Mystic's song: you must first have a kernel in order to emerge from (cast off) the shell.[3]

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[1] cf. Longfellow's phrase in the "Golden Legend":
"Time has laid his hand
Upon my heart."

[2] *Mastān* signifies those who are lost to personal consciousness by the contemplation of the Divine Beauty. By *Kharābāt* is meant the unity of God, which can only be apprehended by those who are freed from self. cf Whinfield's *Gulshani Rāz*, line 839:

Kharābāti shudan az khud rihāist
Khudi kufr ast agur khud pārsāist.

According to some Persian authorities *Kharābāt* is derived from *Khurābād* = the Abode of the Sun.

[3] The poet means that if a nut has no kernel, it is empty, and nothing can come out of the shell when it is crushed. So in Sufi parlance the *Samā'* or Mystic dance is the outward expression of spiritual exaltation, and only the adept, initiated in the holy mysteries of Divine Knowledge, can feel the ecstatic rapture of the soul that impels them to dance. For the uninitiated it is merely a series of meaningless movements and gestures, devoid of all spiritual signification. cf. Whinfield's *Gulshani Rāz*, line 857:

Samā'i jān nah ākhir sūt o harfast
Ki dar bar pardahe sirre shigarfast.

The outward law is the husk, and the ecstatic Union with the Truth, the kernel. When the kernel is ripe it bursts the husk. (*Gulshani Rāz*, p. 12)

4. Thy slave I am, whether Thou placest a crown on my head, or an axe, (for) whatever the Beloved does to Her lovers is good.

5. Reason once reigned in the kingdom of my soul, (but) now, like Farhād, it is in love with Her sweet lips.[1]

6. If you search the ambergris-scented polo-sticks (= curls) of Her tresses, you will find under every hair, a heart distraught (with love) like a ball.[2]

7. O Sa'di! However much you may praise the Beloved's face, the beauty of the rose is beyond the conception of the tuneful nightingale.[3]

87

1. Who is that smiling doll (sweetheart) with the gait of a fairy? for, it is She who has suddenly snatched tranquillity from my frenzied heart.

2. The Breeze carried to the garden the fragrance of the Rose of Her Union, (whereupon) the glory of the garden departed, and the perfumer's reputation was compromised.[4]

3. People used to describe Joseph's face before they had seen

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[1] The eternal conflict between Love and Reason is here referred to. The double word-play in this line should be noticed. (Khusravi and Shīrīn).

[2] By a rather far-fetched conceit, the heart of the lover is compared to a Polo ball driven distractedly round the playground of Love by the bats of the Beloved's scented ringlets.

[3] Even Sa'di, in spite of his skill as a poet, is unable to describe adequately the Beloved's beauty.

[4] The poet means that God's grace (the Breeze) brought to his heart (the garden) the hope of Her Union (the fragrance of the Rose), and then all pleasures of sense (garden scents and the druggist's perfumes) ceased to attract him.

it, but when they beheld it, the tongues of all were powerless (to describe it).[1]

4. After this I shall not reproach, or find fault with the intoxicated, for my reputation of this class (of persons) has ceased.[2]

5. It was my intention never to surrender my heart to Thine image, (but now) I swear by Thy head (= life) that all such thoughts have left my mind.

6. What fault, prithee, did this (poor) ant (= lover), which kept stumbling on with loins girt for its service, commit, that it had to depart (from Thy presence) with its head bruised like that of a snake.

7. What need is there for anyone to become intoxicated in a Tavern, for at the (very) sight of Thee, Reason leaves the head of the sober ?

8. On going to pray, he (the lover) saw the prayer niche of Thy two eyebrows : This heart lost control, and he went away with (= wearing) the belt of the infidel.[3]

9. To die in Thy presence is better than that people should say of me after my death that he, who has left the Beloved in con-

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[1] A whole chapter (Surah XII) in the Qurān is devoted to Joseph, whose beauty is celebrated in the East. The reference here is to the women of Egypt, who before they saw Joseph, blamed Zuleikha for loving him, "but when they beheld him they were amazed, saying, 'This is no man. This is no other than a noble angel!'"

[2] By *mastān* are meant those who have become dead to self through contemplation of the Divine Beauty.

[3] For the simile, cf. the verse of Sheikh Imād (quoted by Huart in his *Ais ul ushshāq*, p 25). *Lā jaram gashabe abrue tu ash nuterāb ast.*

The *zunnār* is the girdle worn by Christians and Fire Worshippers in Persia, and hence regarded as the badge of the infidel. The poet means that on seeing the Beloved he left off praying in the Mosque, and worshipped at the altar of Her arched eyebrows, thus identifying himself with idolaters. In Sufi phraseology *zunnār* is the emblem of obedience. cf. *Gulshani Rāz*, line 885 : "The knotted girdle is the emblem of obedience."

sequence of the suffering (She inflicts), could not have been a true lover.

10. O Sa'di! You are not worthy of the rose of the garden of Union, for you are unable to lie on thorns.[1]

88

1. I know no one in this city who is not a captive to Thy love: there is no market so brisk as Thine.[2]
2. The cypress is elegant, but it is not endowed with the elegance of Thy stature: honey is sweet, but it has not the sweetness of Thy speech.
3. Who indeed is there that sees Thee without falling in love with Thee? Nay, he who is not Thy purchaser (= lover) must be penniless.[3]
4. There is no one who, having caught one glimpse of Thee in his life, does not bless and love Thee ever after.
5. He is not a human being, but (only) a soulless body, who affirms that he has no love for Thee.
6. O Thou, who hast drawn the sword of cruelty over our heads! (know that) we have made peace with Thee, as we have no idea of fighting Thee.
7. Patience is bitter, but what can I do if I do not exercise it, since I cannot live without Thy sweet mellifluous lips.[4]
8. I have a head (= life), which I am ready to sacrifice at Thy

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[1] To lie on thorns = to endure the agonies of separation from the Beloved.

[2] A favourite conceit of the Persian poets. He means that the market of Her favours is crowded with customers, i.e., lovers.

[3] By "penniless" is meant one who is bankrupt of Divine love.

[4] The various figures of speech in this line should be noted: *tajnīs i nākis* (*sabr* and *sibr*); *tazād* (*talkh* and *shīrīn*): *ihām* (the double word-play on *Shīrīn* (sweet and the name of Farhād's mistress), and *Shakar* (sugar and the name of Shīrīn's rival).

feet, but I feel ashamed at the meanness of the chattel (= offering), which is unworthy of Thee.

9. I adjure Thee by Thy beauty not to withdraw Thy face from me, for I cannot help gazing at it.

10. O Sa'di ! if you are not satisfied with your lot, go your own way (= mind your own business) for the cult of (Divine) love (mysticism) is no affair of yours.[1]

89

1. Who is there that has not the idea of Union with Thee in his mind ? Who is there that does not fix his gaze on Thee ? Surely then he must be blind !

2. It is not permissible for everyone to behold Thy face, for it is forbidden to him whose vision is not pure.[2]

3. It may be that no one has the love that I possess, for that which I behold is not patent to others.[3]

4. Every Night is followed by Day, and each Day wanes to Night, but the night of my separation from the Beloved has no end.

5. Whoever has any concern with the coquetry of sweethearts is but a feeble (cold) lover, if he cannot bear with patience the brand of their cruelty.

6. Examine me (even) cursorily, and Thou wilt find that

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[1] *Sahibinazar*, or one possessed of spiritual insight, is generally taken to mean a votary of Divine love, or a Mystic.

[2] i.e., only he who has purified his existence from the stain of self can behold God face to face.

[3] His vision of the Divine beauty is clearer as his love is more intense. "The fulness of Godhead" is veiled from the sight of the novices, who are not initiated in the mysteries of Divine Love.

I have not a single hair in all my body that does not praise Thee.[1]

7. All know that there is no remedy but patience for one who is stricken with (love) madness, and has lost his heart, but what can he do if he has not the power (to be patient) ?

8. Whoever sees the tips of Thy (henna) dyed fingers will say, "if by this dagger someone is slain, it would not be strange."

9. I had thought that I would some day tell Thee of my heart's love, but how can I speak with my tongue when my heart is absent ? [2]

10. It is no matter if I am held in low esteem by (become unpopular with) people. Do not imagine that Thy discarded (lover) has no one to help him.

11. Sa'di's regard is directed to Thee in preference to all the world: the attention he devotes to Thee does not fall short (of Thy due).

90

1. The love of everyone grows cold with the passage of time except mine, which is the same love I had from the first, and more intense.

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[1] *Sari mue* literally means a thread of hair, and hence something very minute. Here the phrase is used adverbially to express "a little, or "cursorily."

Zikr means to recite the names of God, and hence to praise Him There is a long account of the religious ceremony that is called by this name in Hughes' Dictionary of Islam. There are two kinds of *Zikr*, viz.: *jali* that which is recited aloud, (practised by the *Chishtiyah* and *Qādiriyah darwishes*), and *khafi*, that which is performed in a low voice, or mentally (adopted by the *Naqshbandiyah* order of *Darwishes*).

[2] i.e., his heart is in the Beloved's keeping, and he is so distracted as to be incapable of speech.

2. If there be no access to the Court of Thine acceptance (favour), where can I go? so let me die on the threshold of Thy service.[1]

3. It may be that I shall not be called to account on the Day of Judgment, (for) since I have experienced Thy Union, and Thy separation, what occasion is there for death or resurrection? [2]

4. I have heard that Thou payest attention to the condition of the weak: I am stricken with the fever (of love) and my heart is happy in the expectation of a sick visit from Thee.

5. If Thou shouldst (but) look at me, brokenhearted (as I am), with the corner of Thine eye, I should be exalted as the Heavens, and a (very) Jupiter in felicity.[3]

6. If I should come to see Thee, how could I summon up the (requisite) strength to go and courage (to face the interview)? If I were to go away and remain absent from Thee, where is the (necessary) patience and fortitude on my part (to bear the separation)?

7. Some day Thou wilt certainly see me fall a victim to Thy love, holding my slayer's skirt with the two hands of desire.[4]

8. If Sa'di's bier were carried to the Beloved's street, (then)

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[1] *Jawāz* literally means permission, and hence a passport.

[2] The poet means that he has already experienced the throes of death in separation from the Beloved, and the bliss of Resurrection in his Union with Her, and therefore there is no need for him to undergo these experiences a second time. Translated into Sufi phraseology the meaning is that he has died to self (*fanā*) and has risen again to a life of Union (*Wasl*) with God.

[3] An allusion is made here to the benign influence of the planet Jupiter. A reference to *Zuhrah* (Venus) another auspicious planet, will be noticed in the succeeding line.

[4] i.e., joyfully welcoming death at the Beloved's hands. By death is meant, of course, death to self.

how honoured a life, and what a martyr's death would be his ! [1]

91

1. My affairs are confused and disordered like the ringlets of the Beloved : my back is curved like the Sweetheart's eyebrows.

2. Sorrow quaffed a draught of my heart's blood, and said, "This is to the health of him who is happy in this pain (of love)." [2]

3. Is it my heart alone that is plunged in grief, or is it indeed that in this Age happy hearts are few ?

4. Just as my heart does full justice to (= cheerfully endures) every sorrow, (so) the realm of the kingdom of the world of love is committed to Her alone.[3]

5. Knowest Thou what the image of Thy face in my eyes said (to me) ? (It said) "Where, prithee, is She who is Thine (inseparable) companion ?"[4]

6. If you wish to know my condition as clearly as daylight, (then) enquire of murky Night for it too is my confidant.[5]

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[1] *Shahīd* (martyr) literally means "present as a witness," and hence "one who dies in defence of the Faith," but it also signifies a person who has been unjustly slain, thereby exciting the pity and compassion of his fellow men (Hughes). Sa'di means that he deserves a martyr's crown as he dies an innocent victim of the Beloved's Love.

[2] This is a fine couplet. Sorrow personified (by the figure *tajrid*) is represented as drinking to the poet's health in bitter mockery a draught of his own heart's blood.

[3] The poet means that he is supreme in the kingdom of Sorrow, as the Beloved is in the realm of Love. The word is *anṣāf* (the plural of *nisf*) and has the meaning here of *aqtār*.

[4] The Beloved's phantom, which is ever present before the lover's eyes, asks him where the reality is.

[5] Note the double antithesis here. The dark night is represented as the poet's

7. Would that between me and my Sweetheart there were such a (close) bond as exists between me and sorrow.

92

1. Do not listen, O Beloved! (to the report) that I have any sweetheart but Thyself, or that I am engaged night and day in any occupation but that of thinking of Thee.

2. It is not only I that have fallen into the snare of Thy ringlets, for there is a captive in every curl of Thine hair.

3. If I should say that I had no concern (= love affair) with Thee (it would be false), for the whole house (= every thing) bears witness that I am concerned (in love) with Thee.

4. Whoever finds fault with, and reproaches me on account of my love, will decline to believe me until he sees Thee.[6]

5. What can I do but patiently endure Thy guardian's cruelty? Everyone knows that a thorn is companion to the rose.[7]

6. It is not only I that engage in Thy love, full of vain desire (entertain vain hope of Thy love), for there are many on fire (with passion) like me in Thy train.[8]

7. The wind carried some dust from Thine abode, and put to shame every scent on the perfumer's tray.

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confidant, for his mind is rendered dark by evil passions which veil the Beloved from his eyes, and there is thus a bond between them.

N B.—This is one of the few Odes that lacks a *makta'*.

[6] An allusion to the story of Joseph and Zuleikha.

[7] cf. "Roses have thorns and every fountain mud."

(Shakespeare, Sonnet 35).

By guardian and thorn the poet means everything that hinders him from Union with the Beloved, or, in Sufi phraseology, the carnal lusts and evil passions, which obstruct the Mystic's journey to God.

[8] Observe the antithesis here between *khām* and *sūkhtah*.

8. What can I pour at Thy feet that would be agreeable to Thee ? My life and soul cannot be said to possess any value (in Thine eyes).[1]

9. Some day I shall throw off this patched cloak so that all people may know that there is an infidel's sacred thread (under it).[2]

10. The love of Sa'di is not a story that can remain concealed : it is a tale that is told in every market.[3]

93

1. Come to me (Beloved) ! come ; for I have a matter (to discuss) with Thee ; tell me if I have committed a sin, or have been guilty of any fault.[4]

2. It is permissible for Thee to captivate hearts without number ; (but) refrain from doing so, for retribution is (exacted) for oppression of the people.

3. The rich would not be held blameworthy, should they some time look to see if there was a beggar in their street.[5]

4. Although so much of my time has passed to the satisfaction of enemies and strangers, yet I have never heard that

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[1] He means that his life and soul would be too poor a sacrifice to offer the Beloved.

[2] The patched cloak was the habit of Darwishes, and is often used as a synonym for hypocrisy. *Zunnār*, or the sacred girdle of the fire-worshippers, is the emblem of obedience in the language of Sufis ; cf. Whinfield's *Gulshani Rāz*, line 866 :

Buvad zunnār bastani 'aqdi khidmat.

Sa'di means that he will emancipate himself from the hypocrisy of pietists, and openly proclaim the renunciation of self.

[3] A covert allusion to his fame as a poet.

[4] *Majarā* is an Arabic phrase signifying "what has passed," but it is used in Persian as a noun meaning "an affair," or "incident."

[5] Sa'di means that it would not be below the Beloved's dignity if She were to deign to look at him.

any real intimacy (love) exists on the part of my friend (= the Beloved).

5. There is no one left who has pity for my pain : there is no one who said there is any cure for it except (the Beloved) Herself.

6. (Even) if Thou shouldst perturb my heart a thousand times, on my part there is still the same sincere love (for Thee).

7. My brain is consumed with the smoke of the fire of (love) madness, and yet I hold the vain belief that there is an elixir.[1]

8. We have not attained our desire, while my life has reached my gullet ; but even if it were to reach my palate, I should not abandon hope.[2]

9. I swear by the Beloved's soul that in Sa'di's belief there is no place in the world (for him), save the street of the Beloved.

94

1. Do not imagine that our object can be attained without bitterness (= difficulty) from Thy sweet-speaking lips.[3]

2. Separation happens among friends, (just as) profit and loss occur in trade.

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[1] The poet means that his efforts to win the Beloved's favours are just as vain as those of alchemists, who strive to find the elixir that turns base metals to gold. *Dimāgh sākhtan* also signifies " to be hopeless."

[2] The spirit is supposed to escape from the body through the mouth, and so *jān bakām rasīdan* means that he is at the very last gasp. Observe the play on the double meaning of *kām*.

[3] He means that his desire to kiss the Beloved will be difficult of attainment. Note the antithesis here between *shīrīn* and *marārat*.

3. It you see someone who has fallen a victim to the Beloved, convey the glad tidings to Her other lovers.[1]

4. I know of no one in the empire of Thy beauty, who has not lost his heart (to Thee), unless he is devoid of spiritual insight.

5. The corner of Thy charming eyes (= amorous side glance) gives, you might say, a sign (to Love) to slay me.

6. If on the day of plunder, that sweetmeat (Beloved) should fall to the lot of a Mystic, he would (no longer) be God-fearing (pious).[2]

7. I am surprised at the hearts of lovers, that the white heat (of passion) does not burn up their garments.

8. The Beloved's beauty has so thrown into the shade (= obscured) (everything else), that Sa'di is invisible on account of his insignificance.[3]

95

1. Thy fascinating movements are symmetrical and harmonious: but the words you address to us are inconsiderate.[4]

2. Since patience is impossible, I must perforce put up with

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[1] i.e., it is a privilege to die at the Beloved's hands, and the news of his death would inspire other lovers with the hope of sharing the same happy fate.

[2] The allusion is to the *Khwāni yaghma*, or tray of plunder, when there is a scramble for the free food provided by a chief for his retainers. The meaning is that a Mystic to win the Beloved, would ignore all outward forms of worship, and appear in the eyes of the world as a Godless infidel. cf. Whinfield's *Gulshani Rāz*, line 877:

Zi islāmi majāzi gashtah bīzār, kirā kufri haqīqī shud padīdār.

[3] The Beloved's effulgent beauty has obscured Sa'di's feeble light as the stars show faint in the moonlight.

[4] The usual meaning of *be hisāb* (=countless) does not appear suitable here.

Thy cruelty. Surely he cannot be a (real) man who is annoyed at Thy reproaches.

3. If Thou art my foe, I shall not withdraw from the range of Thine arrow, and if Thou art the inundation (which threatens to overwhelm me) I shall not avoid Thine impetuous flood.

4. Thou canst not be comprised within the scope of my imagination, Thou art beyond the field of my conception; I am bewildered at the (Thine) attributes of grace, beauty and elegance.

5. If Fortune should exalt me to the throne of sovereignty, it would not be so (pleasant) as to be Thine humble servant all my life.[1]

6. It would be a matter for surprise if anyone continued to be saintly in this city, unless it be one who may not have seen Thy saint-beguiling face.

7. Thou hast no knowledge of what happens outside (the veil) by reason of the love (Thou dost excite): come forth, or else we shall set fire to the curtain (which conceals Thee).[2]

8. O Thou fair-seeming tree! Thou art all (laden with) fruit; but what am I to do, whose hands are too short to reach Thine apple.[3]

9. Thou hast never sat expectant for a single night; so how canst Thou know what manner of night was passed by

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[1] *Bandah dar rikāb* literally means a slave with his hand on the stirrup. In all Eastern countries the groom runs by the side of his master on horseback.

[2] i.e., remove the veil of phenomena which hides the Divine Beauty from the Mystic's eyes.

[3] The poet personifies the Beloved as an apple tree, the fruit of which is beyond his reach. He means that his manifold short-comings prevent him from attaining Union with the Truth.

Thine impatient (lovers) in anxious expectation (of Thy coming)?

10. O Night of Separation! what a long, long night art thou! Pass away, for Sa'di's soul is distracted by the terror Thou inspirest.[1]

96

1. There is a mysterious bond between me and Thee: otherwise there are many beautiful faces in the world (which might attract me).[2]

2. I have a body that is melting away by reason of Thy love: my body has disappeared, but my love for Thee is still the same.[3]

3. Do not imagine that the madness of Thy love will leave my head (= mind) as long as there are bones in my body.

4. If Thou shouldst sit by me, Thou affordest ease to my heart, and, when Thou art absent, there is still an impression of Thee (left) on my mind.[4]

5. The details of Thy beauty are beyond the power of words, yet shall I continue to describe them as long as I have a tongue.

6. I know not whether She is a shapely figure, or the Day of

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[1] By "night of separation" is meant the period during which the adept's soul is enveloped in gloom through the occultation of the Beloved by the veil of phenomena.

[2] Sa'di refers to the bond of Divine love which distracts his heart from all material thoughts.

[3] He has shaken himself free from the illusion of phenomenal existence, which hides the Absolute Being from his view. (Whinfield's *Gulshani Rāz*).

[4] Note the triple play on *nishīni*, *nishāni* and *nishān*, which cannot be rendered in English. cf. the phrase in Hafiz:

Samanbūyān ghubāri gham chu binishīnand nishānand.

Judgment (= cause of commotion). Who can assert that such a graceful cypress (as the Beloved) exists (on the earth) ?

7. It may be said that Thou dost resemble the moon, but (then) I do not think that the moon has so sweet a mouth.

8. I shall not die save in Thy presence · if there be no pillow, there is (at least) Thy threshold (on which to lay my head).

9. Go your way, O Sa'dī ! (if you are concerned about your life), for the street of Union with the Beloved is not a market in which one's life has any value.[1]

97

1. That person cannot be said to have a heart, who does not surrender it to such a face (as that of the Beloved).

2. She is neither a sweetheart that one can speak to, nor a foe from whose noose one can escape.[2]

3. I said to my heart " avoid Her eyes, for sober folk do not associate with drunkards." [3]

4. Do you not see the tips of Her (henna) dyed fingers that twist and break the hand of Patience ?

5. One cannot arise from beside Her with a heart at ease, nor can one sit in Her company with a tranquil mind.

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[1] The poet means that until he annihilates self (*fanā*), he cannot hope to attain Union (*wasl*) with God.

[2] i.e., the Beloved enjoys such an exalted position that he cannot hope to address Her, and can only adore Her from afar.

[3] The allusion is to the Beloved's sleepy, languorous eyes, like those of drunkards, which are so beautiful as to intoxicate even sober folk with love.

6. If smoke arises, there must needs be a fire, and if blood flows, there must have been a victim.

7. How can I sleep with Her vision before my eyes? For the door should not be shut in the face of friends.[1]

8. The harvest of Thy helpless (admirers) should not be burned: the hearts of Thy miserable (lovers) ought not to be wounded.[2]

9. Thou canst not sever (the bonds of) affection in the end (for, if that were Thine intention), Thou shouldst not have secured them so firmly) in the beginning.

10. O Sa'di! your heart has gone beyond control, (for) the arrow that has escaped from the thumbstall cannot return!

98

1. Not only hast Thou no equal on (the) earth, but even the moon (of Heaven) cannot compare with Thy bright face.

2. I shall not surrender my heart to the stature and symmetry of the (garden) cypress, for it does not possess an attractive figure like Thine.[3]

3. O Thou that possessest bow-like (= arched) eyebrows! I know no one in the whole city, who is not a victim to Thine arrows (= amorous glances).

4. No one else steals the hearts of mankind, for no single heart exists which is not Thy captive.

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[1] i.e., he cannot shut out the image of the Beloved's face from the eye of his mind.

[2] *Khirman sūkhtan* (=to burn up the harvest) has the secondary meaning of destroying all one's stock of happiness, or ruining one's life.

[3] Earthly beauties have no attraction for the poet, who is absorbed in his lov for the Divine Beloved.

5. If Thou shouldst choose (as a lover) Thine own peer, what should I do, since for me there is not Thine equal in the whole (wide) world ? [1]

6. It is clear that that iron-like (= cruel) heart (of Thine) is not a worthy (inmate) of Thy silk-soft breast.

7. The name of Sa'di, which Thou hast forgotten, is celebrated for gallantry all the world over.

99

1. He, round whom Love has cast its noose, must needs conform to its wishes.

2. Whoever is not a lover is not a (real) man : silver does not become pure until it is melted (= refined by fire).[2]

3. No devotee enters the street of Love without sacrificing (= forfeiting his happiness in) this world and the next.[3]

4. I am so absorbed in praise of Her that I am lost to all thought of self.[4]

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[1] The poet means that if the Beloved were to select as a lover one equal in status to Herself, which he cannot claim to be, he would be helpless as the world itself does not contain Her peer

[2] In other words, the "perfect man is he who completes the circuit of the journeys up to God. It is only by effacing self-will, self-knowledge, and his entire corrupt phenomenal existence, and purifying his noble nature from the stain of externality, that he is united in spirit with the Truth." (Whinfield's *Gulshani Rāz*, p. 12).

[3] The Sufi adept must be prepared to sacrifice everything—worldly desires and hopes of Heaven—to attain his goal in Union with God. The Sufi doctrine that man must wean his soul of desire for Heaven is thus explained by Hughes in his Dictionary of Islam. Men are in duty bound to serve God devoutly and wholly in obedience to His holy Will, without any idea of bargaining, or hope of future reward.

[4] i.e., he is lost to personal consciousness in the contemplation of the Divine Beauty. A full description of the religious ceremony of *Zikr*, or recital of the Holy Name, is given in p. 703 of Hughes' Dict. of Islam.

5. Just as ever I offer thanks to Love, because although it tortured my heart, it soothed my soul.

6. O Sa'di! there is nothing better than your poetry: it is the precious gift of the Age to mystics.

7. Praise be to Thy sweet tongue, which has excited all this *furore* in the world.[1]

100

1. Everyone cannot be called an adept, for (spiritual) Love is one thing, and self-love another.[2]

2. It is not every eye, which is seen to be black and white, or which distinguishes blackness from whiteness, that is a "seeing" eye.[3]

3. Tell everyone, who cannot endure the pain of love's flame, not to approach it, for the bane of the moth is its wing.[4]

4. If I could complain of the Beloved, my love is not sincere: *he* cannot gain knowledge of the Beloved, who does not ignore himself.[5]

5. If a being in human form controls his carnal appetites, he becomes endowed with a human temperament: otherwise he is a mere beast.

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[1] In the last two lines of this Ode, Sa'di alludes to his world-wide fame as a poet.

[2] *Sahib i nazar* (=possessor of spiritual insight) signifies the Sufi adept, who sees in every aspect of the phenomenal world an attribute of the Divine Being of which it is the exponent.

[3] Every human being is possessed of the eye of sense, but it is only the adept who is endowed with the eye of the mind, or spiritual insight.

[4] Because it is by means of its wings that the moth approaches the flame that scorches it.

[5] An allusion to the Sufi doctrine that Divine knowledge (*ma'rifat*) can only be acquired by the annihilation of self (*fanā*).

6. What does it matter if a drink from the Sweetheart's hands be sweet or bitter? Give it to me, O Beloved! for a thirsty soul becomes (still) more thirsty by reason of it.

7. Through my love for Thy (sweet) lips, I fail to comprehend (Thy) speech: (and so) the more bitterly Thou speakest to me, the sweeter do Thy words appear.[1]

8. If Thou strikest me with a sword, I shall bear Thee no enmity: (nay) I am the enemy of him who interferes as a shield between me and Thy sword.

9. In all my life I shall never win clear from this bondage, for the shackles, which have been placed on my feet by Thy hands, are to me a crown for the head.

10. The hand of Sa'di will never let go the Beloved's skirt on account of Her cruelty: one cannot give up (fishing for) pearls because the sea is dangerous.[2]

101

1. Whoever sees the Beloved loses his peace of mind: He who enters the snare (of love) does not win release again.

2. When Thou didst form the topic of conversation, we became enamoured and love-sick: Thou threwedst off Thy veil, (and) we perished (= were undone).[3]

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[1] Love has so blunted his perception that the Beloved's bitter words seem sweet to his ears. cf. the *Masnavi*:

"His bitters are very sweets to my soul."

[2] cf. the Gulistan, I, 17:

Yā durr bahardūdast kunad khwājah dar kinār
Yā mavj rūzī afganadash murdah bar kinār.

[3] The poet means that the mere mention of the Beloved was sufficient to excite his passion, but when She revealed Herself, the sight of Her beauty overpowered him.

3. The moon does not appear by day: what was it (then) that shone in the houses? The cypress does not grow on the terrace: what was it that walked along the terrace?

4. The rays of the Sun of Love kindled a torch: it consumed the harvest of the adepts, and the monastery of the novices was destroyed (by it).[1]

5. The tranquil-minded Gnostic had no longer the power to remain behind the wall of patience: his sense of shame (self-respect) left him, and his good name was lost.[2]

6. If during the whole course of my life I pass (but) one moment with Thee, the object of my life is at that hour attained, (and) the rest of my days count as nothing.

7. Whoever has not been initiated in the mysteries of Divine love, nor been tortured by separation, will leave the world a novice, when he departs from it at the end of his life.[3]

8. We shall walk on our heads in quest of the Beloved: he who walks on his feet (in such a quest) goes nowhere.[4]

9. The aspirations of Sa'di used not to be inclined towards Love, but his foot has (now) sunk deep in the (slough of) Love (= he got entangled in love) and Wisdom went away disappointed.[5]

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[1] The influence of Divine Love, which is represented as "a fire burning up the Phenomenal Self," (Whinfield), has penetrated the hearts not only of Sufis initiated in the spiritual mysteries, but even of the uninitiated inmates of the monastery, who are slaves to formalism.

[2] The gnostic is represented as burning with impatience to behold the Divine Beauty, to see which he must efface self, and all that this implies, as self-will, self-knowledge and self-esteem.

[3] Observe the antithesis here between *pukht* and *sūkht* on the one hand, and *khām* on the other.

[4] The poet means that ordinary efforts will be of no avail to gain Union with the Beloved, to achieve which his endeavours must be superhuman.

[5] According to Vullers *bināķām* has also the meaning of "unwillingly," or "of necessity."

102

1. Every morning the rose (scented) breeze is (wafted) from Thy garden, and songs melodious as the nightingale's, arise from Thy lovers' breaths (voices).[1]

2. When Khizar beheld those life-giving, heart-entrancing lips (of Thine), he said, "The water of the Fountain of Life flows from Thy mouth."[2]

3. Joseph girdled his waist in Thy service, (for) he was convinced that the empire of Beauty was Thine.[3]

4. He who has heard of the characteristics of Kavsar's Fount, knows that it is but a mere trace (=a feeble copy) of Thine invisible mouth.[4]

5. It is not every heart-ravishing Beauty, who has appeared to me that has found the way to my heart, for Thine abode is there.

6. Through envy of the sun of Thy beauty, every month I

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[1] Divine inspiration breathes the message of Hope into the hearts of the Mystics, who respond with praise and thanksgiving for the grace bestowed. There is the usual reference to the love of the nightingale (=the Sufi lover) for the rose (=God).

[2] cf. for the simile this verse of Khwaja Salmān (quoted by Huart in *Anis ul ushshak*, p. 60) :

Nishān i ābi haivān rā ki muddat hāsh mī justand
Dahānat mīdihad īnak bazeri lab nishān mārā.

cf. also *Gulshani Rāz*, Whinfield's edition, line 746 :

Lab i la'lash shifāe jāni bīmār.

The allusion is to the refreshing influence of Divine inspiration, which revives the dead heart.

[3] Joseph is regarded in the East as the personification of manly beauty. He is here represented as yielding the palm for beauty to the poet's Beloved.

[4] The poet plays on the various meanings of *nishān*, and somewhat confuses his metaphors. After comparing the Beloved's mouth to the Fountain of Paradise, he goes on to say that it is so small as to be invisible, a sign of great beauty in the East.

see the moon in the Heavens looking like Thy (crescent shape eyebrows (= waning).[1]

7. This soul-refreshing breeze from the breath of Dawn (wafted), one might perhaps say, from Thine ambergris scatte ing (= scented) ringlets.[2]

8. I would rend a hundred garments through joy, if I could bı see Thine hand, like a girdle, round my waist.[3]

9. It is said that Thou entertainest Thy lovers ; (if so) Sa' claims Thy hospitality for a kiss on Thy lips.[4]

103

1. Is there sugar here that so many flies are about, (is it some rarity, that there are so many greedy peop (here) ? [5]

2. We exerted many efforts in Thy quest, but Thou did not even inquire who were those nobodies that sougl Thee.

3. O Caravan leader ! why do you drive in such hot haste (Drive) slowly, for there are many laggards on mountain ar hill-slope.[6]

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[1] He means that the full moon, consumed with jealousy at the glory of the E loved's sun-like face, dwindles to a crescent.

[2] Ringlets here signify the attraction of God's grace that draws the heart to Hi cf. the line of Hafiz :

Ba guft o gūe zulf i tu dilrā hamī kashad

[3] By *pairāhan* is meant the illusion of phenomenal existence which he w joyfully renounce to gain Union with the Beloved.

[4] For the esoteric signification of *kiss* compare Whinfield's *Gulshani Rāz*, line 75

Bibūsah har zamān jān mi nawāzad.

[5] The flies are the lovers, who are swarming round the sugar, the Beloved.

[6] *Qāfilahsālār* =spiritual director. He means that in the journey " up to God there are many travellers, whose feet are tied with the clogs of " Not-Being," and w are unable to reach the goal without Divine aid and encouragement.

4. A hundred torches are kindled from One Lamp: that Light Thou hast, and all others shine by borrowed light.[3]

5. My heart and tongue are both devoted to Thy Friendship (Love), while these (hypocrites), who are (all) tongue in Thy presence, are false (lovers).[4]

6. It is clear as the dawn that they, who get no rest at night through thinking of Thee, are passionate lovers.[5]

7. One can swear that those, who feel no desire for such a face (as Thine), are stupid and vile.

8. Art Thou aware of the cruelty practised at the hands of Thy guardian? It is a pity that a parrot and a kite should be cage-mates![6]

9. It is not my good fortune to be near Thee, (so) I invoke my blessings on Thee from afar, if only they could be conveyed to Thee![7]

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[3] The Mystic's heart is illumined by the Light of Lights, of which all other lights are but pale reflections

[4] The poet means that both in thought and word he is faithful to his love for the Beloved, whereas pretenders to love, while they profess affection with their lips, are false to Her in their hearts. Observe the play on the double meaning of *qalb*

[5] *Zikr* also connotes the idea of praise, as, in Sufi parlance, it denotes the religious exercise of reciting the Holy Name. *Sāhibnafas* -literally "sigher," and hence "lover"

[6] The parrot signifies the Beloved and the kite Her guardian. In Sufi parlance, the Mystic is always hindered from apprehending the Divine Presence by the shackles of phenomenal existence. There may be also a contemptuous reference here to the inferior poets (kites) who have been placed on a par with Sa'di (the parrot).

cf *Gulistan* ch. viii.:

Chi 'ajab gar faru ravad nafasash
'Anhalīb ghurāb hamkafasash.

[7] i.e, God grant that they may reach Thee!

N.B.—This Ode, it will be noted, has no *makta'*.

104

1. O Lord of eternal felicity! Rejoice in Thine auspicious good fortune, and well-established throne;

2. The Protector of the Age, the Defender of the Faithful, the Chosen of God, the Upholder of the religion of Ahmed!

3. The Ruler of the Empire of Solomon, the Just Sovereign, the Atâbeg Muhammad! [1]

4. From Abu Bakr to Sa'd Zangi, all Thy ancestors, generation after generation, were famous. [2]

5. All renowned and exalted persons are bound in the chains of (= are under an obligation to Thee for) Thy past favours.

6. All persons famous on sea and frontier (= sea and land) have bowed the head of humble service on the ground before Thee (= are devoted to Thy service).

7. O Wise King! O Asylum of Thy subjects! Mayest thou be distinguished by (God's) eternal aid!

8. Listen to an old maxim from Sa'di, (May thy fortune be ever young (= auspicious) and thy dignity be glorified (= enhanced!), namely.

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[1] There were two Atabegs named Muhammed, who reigned in succession. One of these was the infant son of Atabeg Sa'd II, who mounted the throne in 1260 A.D. under the regency of his mother, Khātūn Turkān, and died in 1262 A.D., after a brief reign of two and a half years. The other, Muhammed Shah, who was not a member of the royal family, was chosen in 1262 A.D., by the Khātūn, to fill the vacant throne, but, having incurred her displeasure, he was deposed after a short reign of eight months and sent a prisoner to Hulāku Khan, his suzerain. It is difficult to say which of these is referred to, but in any case it is clear that this Ode was written between 1260 and 1262 A.D.

[2] The exigencies of metre may have prevented the poet from putting these Atabegs in their proper chronological order as Sa'dbin Zangi (1195-1226) preceded Abū Bakr (1226-1260).

N.B.—This Ode is a panegyric on the reigning sovereign of the Province of Fars of which Shiraz was the capital.

9. The revolution of Time, as long as it has lasted, has not been accustomed to preserve mankind.

10. The kingdom of the world is not everlasting; it is not fitting therefore to place reliance on it, trusting to any authority.

11. Rule with justice thine empire and thy life, so that thy fame may remain eternal in the world.

105

1. The breeze blew and carried with it the fragrance of ambergris: the almond tree burst into blossom.[1]

2. By reason of the Nightingale's distraction, the Rose-branch upraised its head (= displayed its beauty), in spite of all those thorns (which encompassed it).[2]

3. Let me kiss the blessed foot of the courier who has brought the Sweetheart's message.

4. We consigned to his care our letter (to Her), and he brought (back) to us a pod of fragrant musk.[3]

5. We have never heard that a breeze had ever wafted the scent of a rose sweeter than Thou.

6. No one ever heard of a mother that had such a lovely child as Thou.

7. Any female child that is born in Thine epoch ought to be buried alive.[4]

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[1] The Divine inspiration pervaded the Mystic's heart, which thereby became illumined by the light of the Truth

[2] The Divine beauty was revealed to the adept's distracted heart, in spite of the veil of phenomena that had concealed it.

[3] i.e., the Message of Peace sent to wounded hearts by the Eternal Grace.

[4] Such is the blessed influence of the Beloved that in Her day mothers as a rule bear only male children, and if girls are born, they should be buried alive, as being too ugly to live in Her lifetime. There is an allusion here to the custom of female infanticide, which prevailed amongst the ancient Arabians, and which was condemned by Muhammed. (Surah XVI, 6; XVII, 33; LXXXI, 8).

8. He who has passed a day till the afternoon prayer-time in separation from Thee is indeed miserable.

9. Sa'di! every drop (of rain) that oyster-like, Thine enlightened heart has imbibed, has turned into a pearl.[1]

10. The sweet products of your poetical genius (= your sweet poetry) has created a *furore* among the critics.[2]

106

1. In comparison with Thy face (all) others are like a picture on the wall (= lifeless): they do not possess such phenomenal appearance, and spiritual reality as Thou dost.

2. Since I beheld Thy rose-like face, all other roses are (but) thorns: since I have chosen Thee as my Friend (Beloved), all (other) people are (to me) as strangers.

3. As to the Night of Power, of which it is said that only one is enjoyed in a life-time, it is surely that one which is passed with the Beloved.[3]

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[1] In this and the following verse, Sa'di eulogizes his own poetry. According to the ancient fable, pearls are produced from drops of rain falling into open oysters that float on the surface of the sea at certain seasons. The simile is introduced to illustrate the excessive richness of the poet's genius, which transmutes every particle of knowledge that it assimilates into "something rich and strange."

[2] *Dukhtarān i ṭaba'* (=daughters of Nature) means here the powers of the brain, or the mental faculties. The word-play on *shīrīn* (sweet) and *shūr* (brackish), untranslatable in English, should be noted

[3] There are two "Nights of Power" referred to in Islamic theology, viz.: the *Lailat ul qadr* in the month of Ramazān, the precise date being known only to the Prophet, and a few of his companions, and the *Shab i Barāt* on the 15th of the month of *Shā'bān*. On the former date (which is referred to here) the Quran was revealed, and it is said by the Prophet "to excel a thousand months." On the latter, God registers annually all the actions of mankind which they are to perform during the year, and records all the children of men who are to be born or to die therein. It is generally celebrated with great rejoicings, although Muhammad enjoined his followers to keep awake the whole night, to repeat a hundred rak'ah prayers and to fast the next day. (Hughes' Dict. of Islam.)

4. It would (indeed) be a pity if people were to take hold of the skirt of Felicity and the collar of Hope, and then let them go.[1]

5. It is not only I that am wounded by Thy henna-dyed (beautiful) hand, for there are many who are victims to the sword of Thy love.[2]

6. I am astonished at Thine eyes which enjoy sleep all night till dawn, while a crowd of people are wakeful through love of Thee.[3]

7. (Thy love) is a wonderful thing, and a perplexing problem, for neither can it be kept concealed, nor yet can it be disclosed.[4]

8. God knows that nothing is left of my body but a mere shadow ; nay, even that is itself a freak of the imagination.[5]

9. (O Sa'di !) Since the Rose of spiritual reality has bloomed in the garden of your mind, the nightingales, like the heron, are reduced to helpless silence on your account.[6]

10. Sa'di cannot (properly) estimate how sweet-spoken Thou art, for in the garden of Thy nature, all the birds are sweet-voiced.[7]

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[1] i.e., it would be foolish to forgo Celestial grace, and the hope of Divine favour, after having acquired them.

[2] *Nigārīn* literally means painted, or dyed, with Henna, and hence lovely. It may connote here the signification of blood-stained.

[3] Note here the *yae mubālighah* (or Ye of excess), which is so common in the Odes.

[4] The same idea is expressed in the following lines :

Marā dardīst andar dil ki agar gūyamzabān sūzad
Wa gar pinhān hamīdāram bīmahgz ustukhwān sūzad.

[5] He represents himself as worn to a shadow through love for his sweetheart.

[6] Sa'di means that all the Divine attributes are infinitely sweet.

[7] By nightingales are typified here Sa'di's rivals in the art of poetry. *Būtimār* means literally "father of grief," and hence the heron, whose pose is suggestive of dejection and despair.

107

1. Stay with the Friend, though all the world be hostile, for She is a balm though others may sting.

2. O Thou (fair) form! before whom the Beauties of the Age tuck the feet of shame under their skirts (= hide their heads in shame), as though (under the spell of) a talisman.[1]

3. If some morning Thou wert to move gracefully in the garden, Thou wouldst observe that the cypress had been rooted up from the margin of the stream.[2]

4. The cruelty of sweethearts is bitter (= disagreeable) to a certain class of people, (but) listen to this faithful follower (of theirs), who says that they dispense sweetness (by their very cruelty).[3]

5. O pious One! if you are a (sincere) devotee, close your eyes, for these (beauties) are appointed to steal the hearts of mankind.

6. (O Beloved!) either deliberately put on Thy veil, or else be prepared to find Thy (love) secrets divulged.[4]

7. Thou art welcome to my life, but my poor heart is the casket (containing) the secret of Thy (love). I do not wish to have it broken open.[5]

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[1] *Tilism* is a magical image upon which are engraved certain characters that act as a spell against enchantment, fascination, etc. Here the idea is that worldly belles are spell-bound by virtue of the Beloved's magic power of beauty.

[2] i.e., when people see the Beloved's graceful figure, the garden cypress loses its value in their eyes and they root it up.

[3] cf. the line of the *Masnavi*: "His bitters are very sweets to my soul."

[4] i.e., the mysteries of Divine Love are too sacred to be revealed to the uninitiated and so he deprecates the displaying of Her charms to all and sundry.

[5] The same idea is further developed in this verse. The poet deprecates the disclosure of the mystery of Divine Love, which is treasured in his heart; cf. Whinfield's *Masnavi* p. 7:

8. In this Age Thy beauty is "something rare and strange," and so is my poetry: my eyes are directed towards Thee, while the ears of others are turned to me.[6]

9. You might (well) say, "Who sees the beauty of the Beloved as it really is, unless it be looked at from Sa'di's point of view?"[7]

108

1. Strike the tent, and let the camel-litter move forward, for your fellow-travellers are on their way to the other world.[8]

2. Wife and child, relation, friend, and kinsman, are all adopted brethren of the caravan.[9]

3. Do not fix your heart on any (mortal) companions, for you will be left without them when they pass away (= die).[10]

4. Mortals were but dust in the beginning, and, if you ponder (the matter), they will be even the same in the end.

5. So it is better that they should meditate on their beginning and their end, and (properly) appreciate their own value (worth).

"I said, 'It is best to veil the secrets of the Friend.
So give good heed to the morals of these stories.
That is better than that the secrets of the Friend
Should be noised abroad in the talk of strangers.'"

[6] The poet closes the Ode with a eulogy on his own poetry.

[7] i.e., as described in Sa'di's verse.

[8] i.e., make ready for your departure to the other world, whither your fellow-travellers are bound.

[9] They are all fellow-travellers on the journey to eternity, and the ties of relationship are only temporary.

[10] Compare Firdausi's line:

Chunīn guft Bahrāmi shīrīn sukhan
Ki bā murdagān āshnāi makun
Dil andar sarae sipanje maband
Sipanje na bāshad base sūdmand.

6. The Earth has devoured so many people, and yet so many are still puffed up with pride.

7. A certain person was making lamentation over a tomb (saying), "These were (once) Kings of the World."

8. I replied, "Tear up a coffin from the grave, and see whether they are kings or watchmen."[1]

9. He said, "What need is there to dig up the coffin, for I know that they are only a handful of bones."

10. Advice is a bitter medicine, and (so) it must be poured down your throat like a purgative.

11. (And) such scammony, mixed with sugar, is obtained from Sa'di's dispensary.[2]

N.B.—This is a purely didactic Ode without any reference to Love, earthly or Divine.

109

1. It is only proper that the rich folk who live close to the beggar's house, should sometimes take thought of him.

2. O Thou, (who art) rich in beauty! Thou art indifferent to the distress of the poor, as to whether they are wounded, or sore at heart.

3. What carest Thou if a person should be driven to despair by his love for Thee? for the more Thou killest Thy lovers, the more numerous they are.

4. Drive me not away from Thy presence on the score of my

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[1] The same idea is expressed by Sa'di in his *Gulistan*, Bk. I, Story 29:

Gar kase khāki murdah bāzkanad
Nashināsad tawāngar az darwīsh

[2] Scammony is a bitter drug formed from the inspissated juice of the root of the *Convolvulus scammonia*, which grows wild in Syria. It is still much in use as an active purgative.

being a stranger (i.e. not a relation), for faithful friends are preferable to relations.

5. I am a slave of the magnanimity of (= devoted to) pure-minded reprobates, who, through their friendship for the Beloved, are enemies of themselves.[1]

6. Of course the sweet lips (of the Beloved) return a bitter answer, for, as they are possessors of honey, so are they givers of stings.[2]

7. O Sa'di, have you not seen true lovers, who with the sword hanging over their heads, offer their lives slave-wise (to destruction) ?

8. They are not, like you and me, indigent, covetous, and helpless, for they have abandoned both this world and the next, and are poor to self (= mystics).[3]

110

1. The trees have put forth their buds, and the nightingales are rapturous with joy : the world has become fresh (= verdant), and lovers are happily seated together.

2. The Companion of our assembly (the Beloved) always steals our hearts, especially when She is decked out with ornaments.

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[1] Sa'di means that Mystics are so absorbed in the contemplation of the Divine Beauty that they are indifferent to the outward forms of religion, and that it is through effacement of self that they gain their goal of Union with " The Truth."

[2] The Beloved's sweet lips are compared to bees which sting as well as provide honey. Observe the *tazād* in this line as also the *tajnīs i nāqis*.

[3] The poet here compares novices in the Mystic Way (in which class he includes himself) with the " Perfect Man," who, having abandoned all worldly desires and all thoughts of future reward, regards poverty of self as true riches. Poor (*darwīsh*) is used here in the Mystic sense.

3. The people who used to break the harp and flute in the month of Ramazan, will break their vows of penitence when they smell the rose's breath (= fragrance).

4. The carpet of verdure has become trodden with the feet of delight, because both the Gnostic and the novice have joined in the dance.

5. Those two friends appreciate the value of the period of friendship, who, after parting with each other for a time, have become re-united.

6. Not a single soul goes forth sober from the monastery, who (is in a condition to) state before the Police Inspector that the Mystics are drunk.[1]

7. There is a Rose-bush (Beloved) in the midst of our house, in comparison with whose (lofty) figure, the cypress trees of the garden seem low (look mean).

8. Though everyone in the world were hostile to me, I swear by the Fortune of the Beloved, I am not even aware of their existence (= don't care if they exist).

9. The condition of Love's victim resembles that of travellers on the sea, who can only save their lives by sacrificing their goods and chattels.[2]

10. Someone said to the cypress, "You bear no fruit"; it replied that "the spiritually free are always poor."[3]

11. O Sa'di! many who knew not the way to the destination of

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[1] The meaning is that the inmates of the monastery are intoxicated (with the rapture of Divine Love), and so one cannot inform on another to the Police Inspector.

[2] He who has embarked on the perilous quest of Divine Love can only win salvation by renouncing all worldly passions that clog his progress up to God.

[3] The double meaning of *āzād* is adumbrated here, viz.: evergreen, as applied to the cypress, and a spiritually free saint or devotee, when used in a Mystic sense (i.e., the perfected Sufi who has advanced from the state of bondage to that of spiritual liberty and consciousness of the Truth). By "poor" is meant here selfless.

the mad (= spiritual lovers), have travelled (sought to get there) by the road of Wisdom.[1]

111

1. The world does not possess so much value that people should feel envious of it, or that they should be vainly concerned for its existence or non-existence.

2. It would indeed be just to say that those people, who do not pay any regard to this handful of dust (the world), are endowed with spiritual insight.

3. Gnostics would not buy at any price that which is not stable or permanent, even though it were the whole kingdom of the world.

4. Take care not to approve of oppression, nor to be guilty of arrogance, for God has many creatures like you in His Kingdom.

5. This is an abode which will indeed suffer a change (= is unstable) : happy are those people who have set their hearts on another home.

6. With whom have you (ever) heard that the world has been on friendly terms ? The Truth is indeed clear, but there is a class of people that is devoid of spiritual insight.

7. O you who are on the surface of the Earth, all Time does not pertain to you (alone), for there are others who are in their mother's womb and in their father's loins.

8. This treacherous wolf (Time) carried off a sheep from

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[1] i.e., the spiritual lover, who follows the path of Divine Love, gains the goal of Union, which cannot be reached by the exercise of the intellectual faculty. Note the antithesis between *divānah* and *'aql.*

the flock, (while) the other sheep gaped on him in bewilderment.

9. He who by reason of his pride never set foot to ground, became dust in the end and people walk over him.[1]

10. Would that people properly appreciated the value of the breaths (that life consists of), so that they might take advantage of the few moments that still remained to them (on earth)! [2]

11. O Sa'di! a man of good reputation never dies: he indeed is dead, whose name is not mentioned in connection with goodness.[3]

N.B.—This is one of Sa'di's didactic Odes.

112

1. The travellers along the Mystic Way take no heed of affliction: the captives of (Divine) love do not flee on account of (the Beloved's) cruelty.

2. On whom can those hopeful of favours (= suppliants) cling, if the hand of their quest is cut off from the Beloved's skirt?

3. Prithee, veil Thy face, or else it is impossible for the votaries of Divine knowledge (= Gnostics) to avoid looking at Thee.

4. Don the Sufi's garb, bring hither the winecup, for

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[1] In the East it is considered beneath one's dignity to walk, and so all people of position generally ride, or are carried in sedan-chairs or other vehicles.

[2] A man's life is believed to consist of a certain number of "breaths," just as an hour is made up of so many minutes and seconds.

[3] cf. Montgomery's line "For the good man never dies," which is a translation of Callimachus, Ep. X.

good reputation and intoxication do not harmonize together.[1]

5. Gain the Beloved's approval and leave others alone: what would it matter if they raised a thousand tumults?

6. I am content, though all the world were to rise up in enmity against me, since I have made peace with Thee, who art the object of my desire.

7. If Sa'di should perish by the sword of Thy separation, (it is only right, for) the blood sweethearts shed is lawful.[2]

8. Our rule of life is (to lay) the head of impotence on the threshold of resignation (to Thy will), for if people are offended with Thee, it is because they are impatient with Thee.[3]

113

1. The Day has risen high, O wise boy! The sun has waxed warm, so fix up the awning against it.[4]

2. The infant grass has drunk milk (= sap), (so) let the young shoots grow; the spring cloud has wept, (so) let the quarters of the meadow smile (= blossom).[5]

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[1] That is, adopt a life of selfless devotion, and drink deep from the cup of Divine love, renounce all outward forms of worship, which hinder the soul's progress towards Union, and efface self in the ecstatic contemplation of God's beauty. The Mystic must choose between the cant of Orthodoxy and the Divine light of Truth: he "cannot serve both God and Mammon."

[2] i.e., no retaliation (*qisās*) will be exacted

[3] Sa'di means that people can only face the trials that God sends them by patient submission to His Will.

[4] By *khīmah* is meant the *āftāb gardān*, or sunshade tent. In the first two lines Sa'di describes the fresh beauty of spring, thus symbolizing the lure of earthly pleasures. In the third line he expresses the belief that the only true joy lies in the contemplation of the Divine Beauty.

[5] cf. Firdausi's lines.

Nakhandad zamīn tā na giryad havā, and,
Khandahe gulrā bā'iṣi giryahe abri bahār.

3. Prithee, why should he, who has in his train the figure of a lofty cypress (= graceful Beloved), care to promenade in the garden?

4. Wisdom held it unlawful to utter the secrets of the heart, but the strength of Love's arm eradicates the root of Patience.

5. The heart that seeks the desert (of Love) is indifferent to the (dangers of the) road: he who has drained the wine goblet lends not his ear to counsel.[1]

6. The victim of Love's sword does not disclose his condition: he, who is thirsty (longs) for the Loved One's face, does not enquire how long the road may be.[2]

7. Many are the unpleasant reproaches that he must endure, who desires a rose like Thee to look at.

8. Even honey (taken) in the presence of enemies would not be agreeable, (while) stings on the part of (inflicted by) friends are not harmful.[3]

9. He, whose head is in the noose, is on the brink of death, while She who holds the noose in Her hand, pays no attention to him.

10. O Sa'di! if you are wise, Love is not the path for you to

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[1] He who essays to cross the Desert of Love is regardless of the perils he may have to encounter in order to reach his goal, and he who drains the cup of Divine Love, pays no heed to the advice of worldly counsellors, who try to obstruct his progress towards the Truth.

[2] The lover is compared to the pilgrim, who braves the dangers and discomforts of the journey to Mecca, and presses on his way, regardless of the distance he may have to travel.

[3] cf Sa'di's line:

Pāe dar zanjīr pesh i dostān
Bihki bā begānagān dar bustān

Note the subtle play on the words *nūsh* (Persian) and *hani* (Arabic), which both mean "May (what you drink) agree with you!" as in the phrase, *mai harchih khurdi batu nūsh bād!* *Darnazar* may also be taken to mean "at the behest of."

travel: (for) one cannot resist the hand and arm of the Beloved.

114

1. The thought of this auspicious face (of Hers), which people regard as a good omen, ought to be retained in their minds, and its image before their eyes.

2. For no one can ever behold such another face in the whole wide world, unless it be (in) the mirror, which is held up before Her beauty.

3. So great is the penchant that people have for the speck of Her mole that it would be wonderful if the bird of a single heart escaped from the snare of Her love.[1]

4. She is a darling at whose feet it is proper to lose one's head (= sacrifice one's life), (though) She is not a companion for whose Union any hope may be cherished.

5. It is probable that the wings and pinions of a bird will be kept clipped when it falls into (Thy) snare, in order that it may not fly away.[2]

6 The love for Lailah is not within the power of every mad lover (Majnūn), but only of such as are attracted by her coquetry and blandishments.

7. Thy love is forbidden us, for Thy lovely eyes shed the blood of Thy lovers, and regard it as lawful.[3]

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[1] The meaning is that the speck of the mole on the Beloved's cheek is as alluring to the heart as the grains of corn are to the bird, and that neither can escape the snare.

[2] He means that the bird of his heart (the Soul), when it enters the snare of Her love, will be powerless to escape, and must remain under its thrall.

[3] i.e, it is not permissible for us to aspire to the Beloved's love, though She may shed our blood without any fear of retaliation. Here the Beloved's eyes are personified as the murderers of Her lovers.

8. How happy is the time of Union, which (lovers) have the opportunity of enjoying, and how pleasant the pain (of Love) which can be told to the Beloved.[1]

9. You cannot understand Sa'di's state, for you do not feel the pain of Love: (only) such as are afflicted (with this pain) are aware of the circumstances of his condition.

115

1. O Beloved! be not capricious, for (Thy lovers) are possessed of spiritual insight (= adepts): strangers, as well as relations (intimates), gaze at Thee from every side.

2. There is no one who does not regard Thee secretly (= cherish a secret passion for Thee): I too am bent on that which all other people purpose doing.

3. The people of spiritual insight are those who regard Thy face with (feelings of) love: the rest are (mentally) blind.

4. Some are concerned about religion and others about mundane affairs, but vain is the concern they feel for anything beside the love of Thy face.

5. O Cupbearer! hand that tavern wine-jar to the Darwish (Mystic), for all those who have died are but clay for the potter.[2]

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[1] A good example of the figure *caff o nashr*.

[2] 'Umar Khayyām frequently expresses the same idea, cf. his lines:

Dī kūzagare badīdam andar bāzār
Bar tāzahgili lakad hamīzad bisyār
Wa āngil ba zabān i ḥāl ba wai mīguft
Man hamchū tū būdah am nīku dār.

By *kūzahe khum khānah* is meant the cup of the wine of Unity, cf. Whinfield *Gulshani Rāz*, line 812:

Sharābi bīkhudī darkash zamāne
Magar az dasti khud yābi amānī.

6. The eye that has not beheld Thy beauty, what (forsooth) has it seen? Alas! for such as pass their time in indifference (to Thee).[1]

7. Prithee, where is it Thine intention to go, and for whom dost Thou feel concern? for a crowd of expectant lovers (awaits Thee) on every side.

8. Those who do not engage in dancing at the sight of Thee (in Thy presence), will rend their garments behind Thy back when Thou passest away.[2]

9. Sa'di cannot forgo his love on account of (the Beloved's) cruelty: we will (e'en) sit at Her door, if She drives us from Her house.

116

1. O Musician of the assembly strike up a chant on the harp! O Attendant of the palace, kindle the censer of aloes wood![3]

2. The Lot of Grace has turned up, the Sign of Mercy (has been vouchsafed to us), (for) by a fortunate chance the Beloved has entered (our) door.[4]

3. The Beloved cannot be exchanged for the Here and Hereafter; the society of Joseph is of more value than countless treasure.[5]

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[1] i.e., he who fails to perceive the Divine beauty only wastes his life.

[2] People who are not impelled by their passionate devotion to join in the Mystic dance in the Beloved's presence, will regret their lost opportunities when She leaves them.

[3] In Sufi parlance *mutrib* and *khādim* both refer to the spiritual guide, who is asked to inspire the Mystic's heart with hope of Union with the Truth. Observe the pun on the double meaning of *'ūd*.

[4] *Kura'ah* was a system of divination by arrows practised by the ancient Arabians.

[5] Joseph, the type of manly beauty, here symbolizes the Beloved.

4. Oh! how pleasant to me are cruelty and harshness at Her hands! Just like the misdeeds of Ayāz to the heart of (his master) Mahmūd.[1]

5. It is a day (redolent) of flowers, and the time of spring, (so) how canst Thou sleep? Arise! so that we may fill our skirts with desire (= enjoy ourselves to the utmost).

6. The garden is adorned like the court of Solomon, (and) the Bird of Dawn (= nightingale) is pouring forth songs (as sweet as those) of David.

7. The reciter of enlightened mind has scattered the threaded pearls of Sa'di's poetry in the convivial assembly of the king.[2]

8. (I mean) the sovereign of the kingdom of Persia, the mighty Atâbeg Sa'd Abu Nasr Sa'd Zangi, the Beloved.[3]

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[1] *Ayyāz* was Mahmūd of Ghazni's favourite slave, for whom he entertained an extravagant affection. cf. Whinfield's *Masnavi*, p. 30:

"I am enamoured of my own grief and pain,
For it makes me well-pleasing to my peerless king."

[2] The *rāvi* was the reciter of another's poetry, which he had learned by heart. According to Sir C. J Lyall, the custom of committing verse to writing among the Arabs did not begin till the end of the first century after the Flight, the old poetry being preserved by vocal tradition only Every professed poet had his *rāvi*, or reciter, to whom he committed his poems as he composed them, and who in his turn transmitted them to others. (Lyall's "Ancient Arabian Poetry.")

[3] This was the celebrated Atabeg Abū Nasr (or Abū Bakr), who reigned over the kingdom of Fars from 1226 to 1260 A.D., thus fixing within certain limits the date of this Ode. He was Sa'di's chief patron, and to him was dedicated the Gulistan in 1258 A.D. This prince saved his country from destruction by a timely submission to Chinghez Khan, who conferred on him the title of Kutlak Khan. It is interesting to note in this connection that no chronological sequence can be observed in the arrangement of the Odes, as at least two of the previous Odes are shown by internal evidence to have been composed in 1262-63 A.D., i.e., after this one.

117

1. The nobility of a man consists in generosity, and devotion; as for those who possess neither of these qualities, their non-existence is better than their existence.[1]

2. O thou who art engrossed in wealth and luxury, be not deceived by the World! for the possibility of permanence in this halting-place is out of the question.

3. And, O thou, who art distressed by penury and misery! be patient, for these few limited days (= short term) of life will soon come to an end.

4. Tread gently on the dust of the road over which you pass, for it consists of eyes, eyelids, cheeks and statures.[2]

5. It is this very same fount of the world-illumining sun that used to shine on the homes of the tribes of 'Ād and Samūd.[3]

6. Do you not see that the pleasant earth of Egypt is just the

N.B.—This beautiful Ode of Sa'di's is purely devotional in spirit.

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[1] *Karāmat* has the double meaning of generosity, and the power of working miracles exercised by Prophets and the higher Mystics. This verse of Sa'di's has been the subject of acute controversy, as the orthodox read the word as *besajūd*, and the Mystics as *nasajūd*. cf. the line in the Masnavi: *G'ar basijdah ādnū rabbar shudi-dingi har razzāz paighambar shudi.*

[2] cf. 'Umar Khayyam's line for the same idea:
Hān barsari sabzah pā bakhwārī nanihi
Kān sabzah zikhāki lālah-ruī rustast.

[3] Ād and Samud were two pre-Islamic Arab tribes that are frequently alluded to in the Qurān (Surah VII, 63; XI, 52; XXV, 123). The prophet Hūd was sent to the first, and Salih to the second, but as they rejected the Divine warning they were utterly destroyed. The palace of Iram was built by Shadād, the son of 'Ād, in the desert of 'Adan to rival Paradise, and he and all his people were struck dead on going to take possession of it. (Hughes' Dict. of Islam.)

same as before, only that it now lies over Pharaoh and his hosts ? [1]

7. The world does not possess so much value that men should feel envious of it, for, O my brother ! neither the envious nor the envied will survive.

8. If you stretch out a suppliant hand at all, then raise it to a God, who is beneficent, merciful, forgiving and loving.

9. From the Earth to the Pleiades, all (creation), through humble devotion to Him, are engaged in praise and supplication and prayer.[2]

10. His beneficence is never-ending and His favours limitless ; no suppliant departs from His door without gaining his object.

11. If you have a firm belief in the Day of Reckoning, do not depreciate your value by wanton amusements and sinful acts.

12. No one can profit by the counsel of Sa'di, which is the key to the treasure-house of felicity, except he who is favoured by Fortune.[3]

118

1. My friends wonder at my patience under the brand and pain (of Love), but (such) a brand and pain at Thy hands are pleasanter than a garden of roses.

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[1] *Fira'ūn* was the common title of the Kings of Egypt. In the time of Moses the king was named *al Walīd ibn Mūs'ab.* There is a very full account of him in the Qurān (see the article on Moses in Hughes' Dict. of Islam). The Bible and the Qurān agree in stating that Pharaoh and his army were drowned in the Red Sea. According to the Moslem version of the incident, the body of Pharaoh was not allowed to sink, but floated on the water as a sign and a warning to the Children of Israel.

[2] *Munājāt* = private extempore prayers offered after the usual liturgical service has been recited. The *takbīri qiyām* is the prayer repeated is the standing posture, and *takbīri qu'ūd* is that recited in the sitting position.

[3] The play on the various derivatives of the Arabic root *sa'ada* (Sa'di, sa'd, and mas'ūd) should be noticed.

2. If Thou shouldst consign to Hell Thy lovers, whose hearts are scorched with the brand of Thy love, they would consider its fire cold.

3. Thou art the Dictator, whether Thou dealest fairly with us or treatest us with injustice: we are Thy slaves, whether Thou seekest peace with us or war.

4. Wisdom has no power of resistance against the love of Sweethearts: man's efforts are of no avail against celestial fate.

5. If you seek safety, then close your eyes to the sight of Beauties: if you engage in love, fold up the carpet of (abandon) good reputation.

6. If you do not possess the courage of men, then stay at home like women; and if you go forth to the battle-field, turn not away from the arrow-shower.

7. Do not attribute to wantonness the cries of the votaries of the Mystic dance; you know that the brave do not heave sighs (= complain) before they sustain a wound.[1]

8. None of the companions of my assembly sympathized with me: I see only the candle shedding tears for me on its pale face.[2]

9. In spite of the complaints I make against the winter of separation, if the spring of Union should come (all would be

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[1] The ordinary meaning of *ra'nāi* in Persian is grace or beauty, but here I think the original meaning in Arabic (=folly or wantonness) must be intended. *Ra'nāi* is a noun formed from *ra'nā*, the feminine elative of the root *ra'ana*, signifying "to be foolish." The "cries" here referred to are probably the ejaculatory phrases (Yu Allah! Ya Hua!) used by Sufis when engaged in the *samā'*. The poet means that these cries, which mean nothing to the uninitiated, are the outcome of the Mystic's ecstasy induced by the contemplation of the Divine Beauty.

[2] The guttering of the candle by a fanciful conceit is compared to tears shed in sympathy for the lover's distraction.

well, for) "There is no cold after the (blooming of the) rose."[1]

10. Tell him who is tortured by heart-ache, like Sa'di, not to complain, for when the Beloved doctors him, the remedy is pain.[2]

119

1. My cavillers have told the story (of my passion) to the Beloved, (but) I myself continue to declare in public what they have said in secret.

2. People have stated before that I am in a distracted state on account of my love for Thee: if they had stated that I was calm and collected they would have talked nonsense.[3]

3. They neither veiled my faults, nor cloaked my sins: what is the beggar's offence that they have spoken of (= accused) him to the king?

4. Prithee! what an (insignificant) bird am I that they should have carried my story to the griffin, or what a (poor) ant am I that they should have related my tale to Solomon.[4]

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[1] cf. "Now is the winter of our discontent
Made glorious summer by the sun of youth."
(Shakespeare, Richard III, Act I, Scene 1).
The line ends with a proverb in Arabic, which means that the blooming of roses in spring is a sign that winter is over.

[2] A reference to the Sufi belief that love and pain are synonymous.

[3] The play on the words *parīshān* and *majmū'* may be noted.

[4] In the preceding verse the poet speaks of himself as a beggar too insignificant to be mentioned before the king (the Beloved). In this line he further emphasizes the distance between them. The *'anqā*, or *simurgh*, is represented in the *Mantiq ut ṭair*, a typical Sufi Masnavi by Farīd uddīn 'Attār, as the king of birds, whom the birds, "after passing in succession through the seven valleys of Search, Love, Knowledge, Independence, Unification, Amazement, and Annihilation, purged of

5. People displayed hostility towards me, but it was really good-will, because they have mentioned my pain to its cure (= the Beloved);

6. (In like manner) they told the tale of Zuleikhah's passion to Joseph, and mentioned to the Doorkeeper of Paradise Adam's distracted state.[5]

7. My hidden wound they do not see, nor my sealed up (= concealed) love: they have only stated what they have beheld on the surface (superficially).

8. And if they did not mention it, there was no need to do so, since my tears and the (pale) colour of my face have fully declared the circumstances of my love.

9. They have already stated that Sa'di loves Thee, (but) I love Thee more than they have said.

10. Worldly lovers engage in material love, while Gnostics understand (the mystery of) spiritual ecstasy: let this saying sink into the heart, for it has been uttered in all sincerity.[6]

Self, and purified by their trials, find, and in finding it, find themselves." (Browne's Lit. Hist. of Persia, Vol. II, p. 513)

The ant occurs in the story of Solomon, who overhearing the ants expressing their dread of being crushed under the feet of his soldiers, spared them, in gratitude for which they offered him the leg of a locust, as being the most delectable thing they possessed. The ant and the bird, both feeble and insignificant creatures, stand for the lover, whereas the *'anqā* and Solomon, on account of their splendour and power, symbolize the Beloved.

cf. Sa'di's line:

Pāe malakhe peshi Suleimān burdan 'aibast
Wa lekin hunarast az mūre.

It may be noted that *Kim* stands for *Ki+am* = *Ki+marā*.

[5] The story of the love of Potiphar's wife, Zuleikhah, for Joseph is well-known. Adam weeps over the loss of Paradise from which he is banished, and his only hope of regaining it lies in the favour of Rizwān, who has the power of admitting people within the celestial gates. Just as Joseph and Rizwān are able to allay the sufferings of Zuleikhah and Adam, so Sa'di's heart-ache can only be assuaged by the Beloved, and to report his state to Her is a friendly act.

[6] i.e., the Mystic, who loses personal consciousness in his ecstatic contemplation of the Divine Beauty, is contrasted here with the mundane lover, who is devoted to the pleasures of sense.

120

1. The rose bushes have decked themselves out (with blossoms), (and) have thrown the nightingales into ecstasy.

2. The reckless cupbearers, in circulating the goblet, have deprived of their senses the wine-drinkers of the Assembly.[1]

3. We drained but one draught (from the cup), and lost control (of our senses): what (potent) intoxicant, prithee, has been mixed with the wine?

4. By a single draught we have become so lost to sense: how (then) have others quaffed so many goblets?

5. The initiated (= Mystics) have caught fire and are burned, (while) the uninitiated are as cold and unmoved as ever.[2]

6. Carry out the tent for the carpet-layers of the breeze have spread a carpet of brocade on the flower-beds.

7. (Pray) what is life (but) to die in the Beloved's presence? for this crowd of (so-called) living beings are (really) dead at heart.[3]

8. Since the world came into existence, the rose-gatherers have been tormented by the armed ranks of thorns.[4]

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[1] By "Assembly" is meant the circle of Mystics. Wine-drinkers signify Mystics who quaff draughts of Divine Love, which is supplied to them by the Beloved (Cupbearer), and by means of which they lose all sense of personal consciousness, and become absorbed in ecstatic contemplation of Her beauty.

[2] This verse is connected with the preceding one. The poet means that while a single drink from the cup of Divine Love suffices to set a Mystic's heart on fire, the uninitiated remain unaffected in spite of repeated draughts of the same life-giving stream.

[3] The true life consists in dying to self and living eternally in God, whereas those who do not efface their corrupt self-existence are dead to Him. The same idea is expressed in line 9.

[4] Sa'di means that those who seek Union with the Truth are continually hampered by "the clogs of Not-Being" (the thorns), that obstruct their upward progress. The "rose-gatherers" are the Mystics, who are in quest of the "celestial Rose," the Beloved.

9. People regard lovers as slain by (= victims of) love, (but) learn from Sa'di that they have (thereby) preserved their lives.[1]

121

1. It is not meet for Sweethearts to repair to the pleasure grounds (public places), to be friendly with all and sundry, and to go here, there and everywhere[2];
2. It may indeed be right for them to fare to the pleasure grounds, but it is not fair that they should go there without us.
3. They should not rob people of their hearts (courage), when they wish to go anywhere alone.[3]
4. No one would think it fair for the gardeners of the rose to be angered by the plainings of the nightingales.[4]
5. The complaints made against Love are unjust, when these bold-eyed (capricious) Beauties set out to plunder (our hearts).[5]
6. All other cypress trees that follow in the train of that cypress-statured (graceful Beloved) should bend low before Her.
7. There are many sensible people who enter the street of love sane, like myself, and leave it mad.

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[1] This verse expresses the Sufi doctrine that death is a spiritual resurrection.

[2] The poet implies that the mysteries of Divine Love should be reserved for the Mystic, and not disclosed to the uninitiated *canaille*. The plural (Sweethearts) is used for the singular (the Beloved) throughout this Ode.

[3] There is a pun here on the double meaning of *dil* and a reference to the legend of fairies haunting desolate places.

[4] By gardeners are meant the guardians of the Rose, i.e., the obstacles that block the lovers' approach to the Beloved. The nightingales are Her lovers.

[5] The double play on *Khatā* and *Yaghmā* should be noted. *Khatā* and *Yaghmā* are two places in China celebrated for beautiful women.

8. If the Sweethearts should ascend to the Pleiades, we will make a ladder to Heaven (to reach Them).

9. It is not only Sa'di that has sunk deep in this slough (of despair); nay, none who travel on the sea (of Love, are immune).[1]

122

1. It is not every living creature that possesses the attributes of humanity; there are many human beings in the world who are nothing better than pictures on the wall (= lifeless).

2. When base silver, that is gilded, is put into the crucible, it turns out different from that which people had imagined it to be.[2]

3. Those persons, who, in the opinion of the wise, possess transcendent merit, are in Thine eyes without value, and of little worth.

4. Who can understand the tongue of circumstance (dumb language)? For the silent occupants of the grave are engaged in conversation and speak with a thousand tongues, (if you could but hear them with the ear of understanding),[3]

5. (Saying), "Beware! exult not in arrogant pride, (and) walk (lightly) on the earth, for there are many like you beneath the dust."

6. This transitory period of power is worth nothing, for (people) pass away (die), and leave it to their posterity.[4]

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[1] *Ki* here is for *balki*.

[2] A man's real worth only becomes manifest when he is tried in the furnace of affliction.

[3] *Zabāni ḥal* signifies language expressed by one's condition, or by signs, in contradistinction to the language of the tongue, which is called *zabāni qāl*.

[4] *Kirā* (or *Kirāyah*) means freight, and the phrase *Kirā namīkunad* signifies that a thing does not even pay the cost of freight.

7. They have passed their lives (on earth) in the slumber of luxury and lust: now that they sleep (the sleep of death) beneath the ground they are awake (to their follies).

8. No one will pay attention to the excuses that they now put forward, for how can that seed come to the ear (= ripen) which has only just been sown? [1]

9. May a thousand precious lives be sacrificed for those men of spiritual insight (= Mystics), who count as nothing worldly wealth and position.

10. Cherish no hopes from this world: (for) the head that is filled with lust and ambition, will never be satisfied until it is stuffed with dust.

11. I will not invoke curses on evil-doers, for the poor wretches are caught in the toils of their own voices.

12. O Sa'di! I swear by the life of the live-hearted (= saints) that it is not worth while for the sake of the kingdom of existence to oppress one single soul purposely.

N.B.—Another of Sa'di's didactic Odes.

123

1. The sun is rising above the hills: a lovely (Sweetheart) is knocking with Her fingers on the door.[2]

2. (It is) that (Beloved) with the bow-like (arched) eyebrows, who every moment strikes down a fresh prey with the arrow of Her amorous glances.

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[1] i.e., repentance comes too late for those who are dead. The pleas for forgiveness put forward by evil-doers before the Recording Angels will not be entertained, nor can they win release from the "punishments of the grave," until the Day of Reckoning.

[2] i.e., Divine inspiration seeks entrance into the chambers of the Mystic's heart.

3. (It is) Her hand and arm that slays the Derwish (Mystic) : never imagine that it is a dagger that strikes him down ;
4. (Nay it is) the jasmine-scented (Darling), whose graceful figure mocks at the stature of the juniper.[1]
5. I have a face and eyes (so engrossed) in Her love, that the latter sheds pearls (= weeps), while the former strikes gold coins (= is pale).
6. The sallow-faced (= lovers) have no fear of the bee (for) they take the honey (even) while it stings them.[2]
7. It is not just to shut the door in the lover's face, and, if Thou shuttest it, he will (only) dash his head against the door.
8. O Sa'di ! in future keep (= use) a pen of steel, for this poetry of yours will set fire to reed pens.[3]

124

1. That sweetly smiling (Beloved), whose mouth is full of honey (sweetness), holds not only my heart (in thrall), but those of all the people in the world.
2. Whoever has in his house a cypress-statured (graceful) Sweetheart such as Thyself, has no need to divert himself with the trees of the orchard.[4]

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[1] *'ar'ar* =the *Cupressus montana.*

[2] The bee here symbolizes the Beloved. Sa'di's meaning is that the Beloved's lovers revel in the sweets of their Union, although it entails much suffering on their part. The play on the words *augubīn, magar,* and *nūsh* may be noted.

[3] Sa'di means that his poetry is so full of ardour that it would burn an ordinary reed pen. He never anticipated that the common use of steel pens would take away all point from his verse ! cf. for the idea the following line from the *Masnavi* :

Ātish i 'ishk ast kandari nai fatād.
Joshishi 'ishk ast kandari mai fatād.

[4] Or, in other words, he, in whose heart the spiritual Beloved is enshrined, is not attracted by the pleasures of sense.

3. O Infidels ! what profit do ye derive from a lifeless idol ? worship at least an idol (sweetheart) that possesses a soul.

4. Her arched eyebrows resemble a bow and Her figure is like an arrow : I know no one who possesses such a bow and arrow (= such eyebrows and such a figure as She does).

5. The reason (that makes one think She has a mouth) is that She sometimes speaks : otherwise you would not know that She had one.[1]

6. The proof (that She has a waist) is that She sometimes girdles it : otherwise you would never think that She had one.

7. If Thou shouldest wish to speak bitterly (harshly) to anyone, it would not seem bitter, since it is uttered from that casket of pearls (Thy mouth).[2]

8. O Thou who hast told me not to follow after one who thirsts for my blood ; (pray) say this to one who has his feelings under control.

9. Whoever bears on his face the mark of love's brand, cannot get rid of it till the advent of death.

10. O Sa'di ! you cannot take your boat out of the whirlpool, for love is a shoreless sea.

125

1. Who, pray, is that (Darling), who by Her gait has robbed my heart of patience : (it must be) the Turk (= Sweetheart), who has come from Khorāsān, (and) plundered Persia.

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[1] An allusion to the small size of the Beloved's mouth. In the succeeding line there is a similar conceit about Her small waist.

[2] The Beloved's mouth full of lustrous teeth is compared to a casket of pearls.

2. She would render Shīraz fragrant with the odour of musk, like the pod of the musk-deer of Khutan, if from Her head the spring zephyr carried the perfume to the desert.[1]

3. If I were to clasp a fur robe to my breast for a moment without Her body: it would seem just as if it pricked my limbs like a porcupine.[2]

4. I will keep watch to-night till the morning instead of the (night) guard, for those sleep-stained (= languorous) eyes of Hers rob mine of sleep.

5. I have often thought that I would not attach my heart to (= fall in love with) anyone, but the face of Beauties deprives the sage of self-control.

6. She robbed me of my heart, and I acquiesced, and, if she were to slay me, I am standing (ready for the blow); for a pagan (= Beloved) does not know any better: She either slays or plunders (our hearts).[3]

7. Each morning Her kindness puts (= whispers) promises of love in my ear like an ear-ring, (but) again on the approach of night, She tramples them under foot as She does Her tresses.[4]

8. She has no need for violence in order to ensnare a heart:

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[1] Khutan is a district and town in Tartary celebrated for the excellence of its musk.

[2] Bartās is a place in Turkistan, whence costly fox-skins are exported, and hence a robe made of fox fur.

[3] *Tan dar dādan* is used idiomatically to express acquiescence. *Kāfir*, like Turk, is a common epithet for a cruel Beloved.

[4] He means that the Beloved makes him promises of love each morning as regularly as She puts ear-rings in Her ears, but in the evening She tramples on them as readily as She treads on Her hair, when it is unloosed for the night, and falls to Her feet. The point of the line depends on the antithesis between *rūz* and *shab* and *halqah* and *zulf*.

I have deliberately entangled myself in Her noose, so that She may carry it off.[1]

9. Whoever tenders advice in the reign of Her beauty (only) casts into fresh frenzy those maddened by Her love.

10. To describe Her is beyond anyone's power. She is quite an ocean of sweetness, and Sa'di, who has the audacity (cheek) to describe Her, merely brings pearls to that sea.[2]

126

1. The image of (the Beloved), a fresh picture of whom is (ever) exhibited in a different place (= everywhere), becomes day by day more charming in our eyes.[3]

2. Do you understand what Love is? He is a king, on whom, wherever he may pitch his tent, the sovereignty of that place is established without demur.[4]

3. To others the draught of Love's cruelty may seem bitter, but we will quaff it from the Beloved's hands, and it will taste like sugar.[5]

4. Forgo your love of life, and take the loving Friend to your

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[1] By *tūrkī* is meant the plundering propensity of the Turki robber, and hence violence generally.

[2] Sa'di means it is like "taking coals to Newcastle" to bring the pearls of his poetry to the sea of Her beauty. cf. the following line from the Bustān:

Gul āvarad Sa'di sue bustān
Bashaukhī o filfil ba Hindūstān.

[3] An obscure line, which seems to mean that every object of the phenomenal world reflects one or more of the divine attributes, from the contemplation of which the poet daily derives renewed delight.

[4] A reference to the universality of Love's dominion.

[5] "True spirituality (to quote Juan de la Cruz) seeks in God the bitter more than the agreeable, prefers suffering to solace, and would rather lack all good for God's sake than possess it." (Nicholson's D.S.T., p. 213).

heart, if, in view of your (poor) worth, such good fortune is attainable by you.[1]

5. I never harboured in my mind any thoughts of Love, but even an elephant is subdued if he falls into the toils.

6. Each moment I enjoy manifold delights in this fire (of Divine Love), which you can see, for although it burns my heart (it also) illumines (it).[2]

7. Pray, do not imagine that my heart is happy with any other person! (for, although) outwardly I (may seem) associated with (other) people, my thoughts are (fixed) elsewhere (= with the Beloved).

8. My jealous spirit warns me not to tell my (love) secret to my companions, but again I observe that the record of it is (published) throughout the world.[3]

9. The tears of yearning flow from Sa'di's eyes on to the written page, so, when poetry is composed, the words must necessarily become wet (= fresh and interesting).[4]

10. Acceptable speech (= fine poetry) proceeds from an anguished heart, for (it is only) when aloes are burned, that the world becomes fragrant from it.

127

1. I am hopeful that my business (= object) will be successfully accomplished; when Union (with the Beloved) is attained, separation comes to an end.

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[1] Literally "withdraw your heart from life." The poet expresses here the Sufi doctrine of dying to self and living eternally in God.

[2] i.e., the Mystic's heart though sometimes darkened by the occultation of the Divine Beauty, is also at times illumined by its manifestation.

[3] An allusion to the world-wide fame of Sa'di's Odes. In the next two lines he refers to the freshness and pathos of his poetry.

[4] Observe the play on the double meaning of *tar* = wet and interesting.

2. I can never be satiated with Thee, even though Thou shouldest frown, (for) a bitter answer from a Sweet (Beloved) is like sugar.

3. O Friend! cast Thy shadow (protection) over my head in despite of my foe, for a mole does not desire the sun to rise.[1]

4. Unpropitious Fortune has robbed me of the Rose (= Beloved): I hope that the thorn too will come out of my foot.[2]

5. (Even) if I should die, this love and longing (that I feel) would still continue; (for), though the nightingale may die the rose tree will (still) go on blooming.[3]

6. Because the image of Thy face (continually) appeared before my eyes, my phantom form was only to be seen with difficulty.[4]

7. We have cast a thousand lots in Thy name, but Thou hast not turned up: I have no idea to whose lot will fall the Sign of Mercy.

8. It must needs be that Sa'di will some day repair to the mountain (seek solitude) on account of Thy cruelty; and

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[1] By the enemy, who is compared to a mole working in the dark, are meant evil passions, which darken the mind and prevent the Divine Light from entering the Mystic's heart.

[2] The point here lies in the antithesis between the rose and the thorn. By thorn he means the agony of separation, which the lover must undergo before he can win the Rose.

[3] i.e., Love will survive his physical death for Love is deathless. I have ventured to read *namānad* for *bamānad*, and *bamāned* for *namānad* as the accepted readings are meaningless.

cf. for the same idea another verse of Sa'di:

Dareghā ki bimā base rūzgār
Bi ruyad gul o bishigūfad lālah zār.

[4] Note the play here on the double meaning of *khiyāl*. He means that his body has become so emaciated from contemplation of the Beloved's image, that nothing of it is left but an unsubstantial shadow.

there weep so bitterly that his tears will reach his waist.[1]

128

1. If that Pact-breaker should fulfil Her promise, she would resemble a departed soul that had re-entered the lover's body (= she would give new life to Her lover).

2. All the nights of Creation would be turned to day by Her (bright) face, if only one dawnlike glance of Hers were to illumine the world.

3. Every sorrow has its (corresponding) joy, but I fear that the poison will slay me before the antidote arrives.

4. We rendered (Thee) no (laudable) service, but still we cherish the hope that by reason of Thy (noble) disposition and character, you will exercise magnanimity towards us.[2]

5. If the pictures of all the world's beauties were to be collected, Thy lovely face would form the frontispiece of the volume.

6. If another should lavish every sort of kindness, I should regard it as niggardliness, whereas every kind of torment at Thy hands would prove agreeable.[3]

7. The cypress is foot-shackled, (and) fixed in one place for this reason, that, if it should walk in Thy company, it would feel ashamed of its clumsy legs.

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[1] A poor line and quite unworthy of Sa'di. *Koh,* which appears to have been dragged in for the sake of its connection with *kamar* (a "hill slope" or "a waist,") may mean here any desolate spot "far from the madding crowd."

[2] *Khudāwandi* =literally patronage, or the kindly regard and condescension exercised by a master to his servant, or a superior to an inferior.

[3] *Az man* is for *az ṭarafi man.* *Ihrāq* literally means burning, but it may be taken to signify torture here.

8. If in Thy absence the Eastern Breeze should blow on my wounded heart, it would be just like a fire that has been applied to tinder.[1]

9. If Thy separation does not kill me, I will sacrifice my life in exchange for Union with Thee: Thou hast won the game whether odd or even is turned up.

10. O Sa'di! he is not fit to enter the company of lovers, who is not prepared to sacrifice his life (for the Beloved's sake).

129

1. Lo! someone comes from the Garden of Paradise; is it a star that passes, or an angel that approaches?

2. Every delectable attribute (of the Beloved) that emanates from the invisible world, only aggravates the pain of Her lovers' wounded hearts.[2]

3. Let us see, perhaps companionship with the Beloved may be enjoyed for a moment; and (then) though one moment may be taken from my life, another will be added to it.[3]

4. O Sa'di! the army of Her sovereign Love will (soon) conquer

N B.—This is the shortest of Sa'di's Odes.

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[1] *Harrāq* =tender, which is used as a symbol for Sa'di's heart. He means that in the absence of the Beloved the Eastern breeze only serves to inflame the wound of his heart.

[2] Literally ="comes (as) salt." To rub salt into a wound (=*namak-pāshīdan*) serves to intensify the pain, and hence gives the meaning of aggravation. *Shakar pārah* =a lump of sugar, a sweetmeat, and hence a delectable attribute. In Sufi parlance the line implies that every ray of divine illumination that enters the poet's heart only intensifies his longing for more light, i e., a closer approach to the Sun of Truth.

[3] He means that Union with the Beloved adds to his life what the passage of time takes away.

the kingdom of existence, for every moment a vidette is arriving (from it).[1]

130

1. That (garden) cypress, which is said to resemble Thy figure, could never walk a step before Thee (= in Thy presence).
2. It is no sin on our part to follow Thee: tell Thine amorous glances to refrain from robbing men of their hearts.[2]
3. Be sure to ask Thy wounded (lover) how he fares when Thou passest by him.
4. Fortune does not (even) vouchsafe this (boon) to poor me that some day Thou mayest be my housemate without my neighbour's knowledge (= in secret).
5. Whoever sincerely entertains the idea of Union with Thee, breaks off connection with everything and everybody else.
6. How shouldest Thou know to-day (= now) that I am in fire and water (= distracted), (but) when I am dust, the wind will convey (the tidings) to Thine ears.
7. Those, who appreciate the distraction of the ardent lover, will tell you what the plaining of the nightingale is like.
8. Every moment that new-born source of mischief (= the Beloved) appears in a (different) place, and bewilders a whole crowd of people (= all mankind).[3]
9. All have taken the Rose (= Beloved) in their hands, and have

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[1] i.e., gleams of spiritual light enter the darkened chamber of his heart, heralding the approach of the Sun of Truth.

[2] We cannot be held responsible for loving thee, it is not a matter of choice, for we are drawn to Thee as a magnet to the pole.

[3] Here the poet deals with the pantheistic side of Sufism. The Divine essence is manifested in the phenomenal world by its manifold attributes.

plundered (its sweets): (so) the nightingale (= lover) must needs pour forth its complaint.[1]

10. I long to spill (= sacrifice) my life and worldly goods all at once in Her lap, and (trust that) She will not reject (the offering).[2]

11. O Sa'di, (if you remain silent), you will die in these bonds (of Love) without its becoming known: utter a complaint, so that She may either kill, or set you free.

131

1. O Camel-driver! drive slowly for my Heartsease is departing, and that heart (of mine), which I had kept in my own possession, is now leaving me with my heart-ravishing (Sweetheart).

2. I am distressed and cut off from Her: I am helpless and sick at heart on Her account; (indeed) you might say that in Her absence, a lancet had pierced my bones.

3. I thought that by fraud and deceit I might conceal my heart's wound, but it cannot remain hidden, as my blood flows on Her threshold (and reveals it).

4. My refractory Sweetheart turned away (and) embittered my life: I am full of (love's) fire (burning with Love) like a censer, and from my head smoke arises (= I am distressed).

5. In spite of all Her injustice and untrustworthy promises, I still cherish Her memory both in my heart and on my tongue (= in thoughts and words).

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[1] The lover complains because in his eyes Divine Love is too sacred a thing for any but the initiated to indulge in. cf. Browning's "every nose may ravage with impunity a rose."

[2] Note here the double meaning of *dāman afshāndan*. The poet means that he is desirous of dying to the world and self in order to win Union with the Beloved.

6. O Camel-driver! keep back the litter, (and) restrain your feverish haste to start the caravan, for, through love for that graceful Darling, you might say that my life is departing (with Her).[1]

7. I thought of weeping so that the (caravan) camels might stick fast in the mire, like the (proverbial) ass, but even this I cannot do, as my heart is leaving me with the caravan.[2]

8. Come back, O my heart-ravishing Beloved! and love and cherish me, for (by reason of Thine absence) my wailing and lamentation rise from earth to heaven.[3]

9. I cannot sleep from night till dawn, nor can I listen to anyone's counsel; I will (therefore) travel this road (= the road that leads to Her) along with the courier, for the reins are slipping from my grasp (= I am losing control of myself).[4]

10. Although it is not my purpose to suffer patiently disunion (= separation) from my Beloved, (or) to turn away from my Sweetheart, my purpose goes even beyond that.[5]

11. Every sort of statement is made about the soul leaving the body, (but) I with my own eyes have seen my soul departing.[6]

12. (The Beloved said) "O Sa'di! it is not proper to complain

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[1] The only point in this lies in the pun on the double meaning of *rawān*.

[2] A very far-fetched conceit. The poet's first idea was to make a quagmire with his tears, so that the caravan camel might be bogged in it, and thus delay the Beloved's departure but he has not even the heart to weep.

[3] Vullers translates *chashm nishīn* as *mahbūb* (*zīrāki chasmi 'ushshāq jaivah-gāh i ost*), hence *bar chashm nishastan* comes to mean to love, or cherish. cf. the *Gulistan*: *gar bar sar o chashmi man binishīnī nazat bakasham ki nāznīnī.*

[4] He means that he cannot await in patience the return of the courier who conveys his letters and messages to the Beloved, but must travel with him.

[5] Sa'di means that, though he is not prepared to suffer separation from his Beloved, he is ready to die in consequence of that separation.

[6] There is a play here on the double meaning of *jān* (life and sweetheart).

of us." (He replied) " O faithless One! I cannot bear Thy cruelty, (and must therefore complain though I know) my love affair cannot succeed by complaint.

132

1. It would be better to see and not speak to (the Beloved), lest a rival (= false pretender to love) might be (lurking) behind the wall.[1]

2. O Beloved! grant me admittance to the exclusion of other folk, so that no one may become acquainted with our secrets.

3. I desire wine, and a mistress, and a suitable time and place, so that She and I may be together and no strangers present.

4. Give me not counsel, O friend! for one, who is mad and intoxicated (with love), will never become sane and sober by (mere) talking.

5. May you have no concern with the Swordsman (= Beloved), unless you are prepared to lose your head![2]

6. It would be easy for Thee to raise Thine hand to shed my blood, while (for me) to sacrifice my life at Thy feet would not be difficult.

7. With such a face and so much eloquence, Thou canst not be called a moon, for a moon has not sugar-scattering (= sweet) lips and teeth (like Thine).

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[1] Sa'di deprecates the idea that the sacred mysteries of Divine Love should be profaned by being divulged to the hypocritical lover. The same train of thought is pursued in the succeeding lines.

[2] i.e., unless you are ready to die to self, you must abandon all hope of Union with God.

8. And the cypress, which is said to resemble Thy stature, can never possess the figure and gait that Thou hast.

9. We broke our vows (against wine), for in the religion of (spiritual) lovers it is considered proper that a mystic should be a wine bibber.[1]

10. No foot (= no-one) that has (once) retired into seclusion in Her house will ever again seek aught of the market-place in all its (= his) life.[2]

11. One cannot be surprised if the perfumer, who reeks with rose-water, should pay no regard to the rose-bed in the spring-time.[3]

12. All men know that in Sa'di's verse, there is such musky fragrance as cannot be found on the perfumer's tray.

133

1. If God be not pleased with His creatures, then the intercession of all the prophets (on His behalf) would be of no avail.

2. The divine decree of Creation (= "Be and it is") is the command of God Most High: no words can surpass these (in grandeur).

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[1] In Sufi parlance *khammār* denotes a Mystic who is drunk with the wine of Divine love, and lost to all personal consciousness in the contemplation of God's eternal beauty. cf. lines 839 and 843 of the *Gulshani Rāz* (Whinfield's ed.):

Kharābātī shudan az khud rihāīst
Khudi kufrast agar khud parsāīst
Kharābātī kharāb andar kharābast
Ki dar ṣaḥrāi o 'ālam sarābast.

[2] *Bāzār* here = *bāzār i khāk*, and the meaning is that no one who has once engaged in secret communion with God will ever be attracted by the garish splendours of the phenomenal world.

[3] The poet means that as the druggist is constantly occupied in the manufacture of rose-water, the fragrance of the rose garden in spring has lost its charm for him. In other words, the Mystic, whose heart is steeped in the fragrance of Divine love, is not attracted by the pleasures of the phenomenal world.

3. The rust of Pharaoh's heart was inborn (ineradicable) for even polishing with the "white hand of Moses" did not cleanse its blackness.[1]

4. He (= God) summoned the unfortunate wretch, but refused him access (to His presence); so where could he go? He bandaged the poor man's eyes, and then commanded him to see.[2]

5. Fire would consume the Hell-destined wretch, even though he were to rub himself with talc, as if he were a naphtha-besmeared stick.[3]

6. The divine power has predestined good and evil fortune (for you), O boy! whether you are pleased or displeased thereat.

7. People are not responsible for their sins or their good works: it was fated that one should be fortunate and another unfortunate.

8. Each man's deeds are predestined; (just as) the bdellium tree produces neither dates nor peaches.[4]

9. The ugly (face) cannot be improved (= rendered beautiful)

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[1] Pharaoh's heart is represented as a steel mirror which has become spoiled by the rust of evil. The "white hand of Moses" is referred to in the Qurān (Surah xx, 24), where God says: "Press thy hand to thy side and it shall become forthwith white without harm, another sign to show thee of our great signs." *'Āriyati* means literally "borrowed," and hence something that is not inherent or inborn.

[2] The Islamic theory of predestination is adumbrated here. cf. Umar Khayyam's Quatrain (No. 265, Whinfield's edition), which begins:

Hukme ki azo maḥāl bāshad parhīz
Farmūdah o amr kardah kazwai bagurīz.

[3] Talc is a translucent material (hydrated silicate of magnesium), which is said to render anything fire-proof, upon which it is rubbed. In a dissolved state it was supposed to be an elixir with the properties of the philosopher's stone (Steingass).

[4] Bdellium is a kind of aromatic gum found chiefly in Arabia. It resembles myrrh in appearance and has a sweet smell but a bitter taste. Sa'di means that the bdellium tree can only produce gum, and by no process of cultivation can it be made to yield dates or peaches.

by the efforts of the tirewoman, just as beauty cannot be obliterated in an attractive face.

10. The black negro can never become white by (means of) water. Does a fair Greek ever become black through (the use of) lamp black ?

11. O Sa'di ! do not expect happiness that is not to be, for it is difficult to reap what is not sown.

12. The Divine Power has decreed what is predestined to happen, (so) if you are resigned to Fate's command (it is well), and, if not, the inevitable must still come to pass.

N.B.—This is a purely devotional Ode, which is chiefly concerned with the Islamic doctrine of predestination. There is an interesting article about this in Hughes' Dict. of Islam. There were three well-defined schools of thought on the subject, viz. :—the Jabrians, the Qadrians, and the Ash'arians, who were all opposed to the Mutazalites, or believers in the doctrine of Free Will.

134

1. She, who is the object of my desire, cannot be quickly won, and my life will draw to its close in the quest of my cherished hope.[1]

2. Unless Thou art favourably disposed, it would be futile for me to approach Thee, even if I were to use my head as feet (= walk on my head) in Thy quest.[2]

3. The lightning of Her beauty flashed (upon me), and consumed the harvest of my wisdom (for) did She not say that from all this fire (of love) the smoke (= sighs) of a heart would ascend ?

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[1] Literally "of that which is in my mind." Observe the play on the double meaning of *sar*.

[2] "To walk on one's head" is a phrase used to denote strenuous effort.

4. O sunlike glance! would it do Thee any harm if through Thee my house was illumined?

5. If Thou wouldst but cast a friendly glance in our direction, it would indeed be a philosopher's stone, which would transmute our copper into gold.[1]

6. Love robs the wiseacre of his reason: I never heard of the falcon becoming the pigeon's prey.[2]

7. If Thou, lovely as Thou art, shouldst again pass by, the moral code of the continent (devotee) would be changed into the creed of the Qalandar (mendicant).[3]

8. Unless people assist him who is stuck fast in the mud, the more he struggles, the deeper he will sink.

9. Since the Beloved's image is pictured in my heart, I will destroy, as though it were an idol, whatever else it may conceive.[4]

10. The rays of the Sun of Love fall on all men, but stones are not all of one kind, since all are not jewels.[5]

11. The record of the admonitions (of others) will sound like

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[1] *Kīmiya*, from which our words alchemy and chemistry are derived, denotes the philosopher's stone, or the elixir, by means of which a base metal like copper is changed to gold. In Sufi parlance the passage may be taken to mean that the divine Spirit purifies a man's heart, and purges it of all earthly dross

[2] i.e., it is vain to hope that wisdom would prevail against Love.

[3] i.e., the Beloved's beauty would turn the heads of devotees and make them renounce their vows of chastity and adopt the lax morals of disreputable mendicants. In other words, if the pious formalist were to get one glimpse of the Divine Beauty, he would relinquish all outward forms and external observances, and devote himself to the cult of spiritual love. The Qalandar was a mendicant monk, who repudiated the orthodox forms of worship, and, hence, to the outward eye, he, like the Sufi, was a disreputable person, who went his own way regardless of the world's opinion, and the name came to be synonymous with a wine-bibber and a rake.

[4] The contemplation of the divine Beauty must fill his mind to the exclusion of all other thoughts.

[5] Though God's grace is free to all, it is only those who are purified of self who can profit by it, for the divine Light can only illumine such hearts as are open to receive it.

a damp tambourine (=disagreeable) to him, who has listened to Sa'di's volume (= sayings) with the ear of acceptance.[1]

135

1. Nothing is wanting to our Beloved's Beauty save this little point, namely, that She is not faithful to Her lovers.

2. Her juicy, ruby-red lips possess a sweetness, which cannot be described when they form the topic of conversation.

3. Blood flows from my grief-stricken eyes through my longing desire that She should regard (Her lover) with the corner of Her eye (= ever so slightly).[2]

4. Come hither ! for I call Thee to mind every moment, although the remembrance of water only increases the feeling of thirst.

5. A great many people are hopeful that Thou wilt show them thy face, although it is not fitting that a tumult should be caused (thereby).[3]

6. If Thou art bent on slaughter, then shed my blood first, for otherwise it would drip from my eyes.

7. The water, which flows from my eyes through my expectation of (longing for) Thee, does not resemble tears, but rather wells up like a spring.

8. Everyone (else) craves something or other from Thy majesty unlike my ambition, which only desires Thyself of Thee.

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[1] By *ham chu dafi tar* is meant "unmelodious," and hence disagreeable.

[2] *Ghamzadah* may also be translated "love-smitten," as love and grief are synonymous in Sufi poetry.

[3] *Fituah rue binumāyad* also means "that a source of mischief like thee should display its face."

9. Send me not sugar by the hand of a sour-faced servant, although Thou mightest with propriety give me poison with Thine own hand.

10. Like the Ka'bah, Thou hast been held sacred by reason of Thy (Heavenly) origin, for whoever seeks Union with Thee traverses the world (in Thy quest).[1]

11. I never imagined that the power of Love's arm would snatch the reins of Wisdom from the hands of the sage (deprive the sage of wisdom).

12. O Sa'di! did I not tell you not to look at Beauties? (but) as you have not given up your sweetheart, you must (perforce) practise patience.[2]

136

1. Good luck will return by the door through which a person (= Sweetheart) like Thee enters, (for) the sight of Thine auspicious face opens the door of Fortune.

2. The old Father of the Sky (= Fortune) will need much patience before Mother Nature will again bear a child like Thee.

3. This grace of Thine allures all hearts, and this wit that Thou possessest wipes away (= removes) every sorrow.

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[1] The legendary origin of the *Ka'bah* is referred to here. The Ka'bah having been destroyed in the Deluge, Abraham was commanded by God to rebuild it on the original foundation. As he wanted a stone to mark the S.E. corner, the celebrated black stone (*Hajr ul aswad*) was given to him for the purpose by the Angel Gabriel. This stone was supposed to have fallen from Heaven, whence its sacred character is derived. The poet means that the Beloved, who came from Heaven, like the Ka'bah, is revered on this account, and as pilgrims have to traverse many miles of desert to visit the Holy Shrine at Mecca, so such as seek Union with Her must be prepared to undergo much suffering and self-sacrifice for Her sake.

[2] The pun on *tark* and *turk* may be noticed.

4. I am jealous of the garment that clings to Thy bosom: I am indignant with the perfume with which Thy body is anointed.

5. If Thou shouldst open Thy lips, the sugar-cane, in spite of all its sweetness, would be envious of Thy sugary speech.

6. If I had nothing in this world or the next, I possess everything, and need no more, since I have Thee.

7. I exposed my heart to distress (sorrow) after surrendering it to Thee (but) this faith is not stable, who cannot endure (suffering) at the Beloved's hands.

8. I showed to everyone Thine arched eyebrows (just as) he, who sees the new moon, points it out to every person.[1]

9. Although it may be lawful for Thee to shed the blood of all mankind, (yet) it does not behove Thee (to slay) him, who averts his face from (shuns) the whole world to turn it towards Thee.[2]

10. The lovers' eyes cannot be closed to the sight of the Beloved: the nightingale's throat cannot be stopped from singing to the Rose.

11. O Sa'di! to look at the Beloved is permissible, but if Thou shouldst steal one glance at Her, She would rob Thee of Thy heart.

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[1] The reference is to the new moon that heralds the *'Id ul fitr* at the close of the Ramazān fast. Its appearance is an occasion of much rejoicing, and whoever sees it first points it out to his neighbours and friends. That which attracts the poet, however, is his Beloved's arched eyebrows, which are shaped like the new moon, and the sight of which brings balm to his heart after the weary period of separation he has endured.

[2] i.e., renounces the world for Thy sake.

137

1. The caravan from Egypt does not possess as much sugar (sweetness) as She does: among the Beauties of China there is none fairer (than She).[1]

2. Such charm and coquetry as Hers cannot be found in the cypress or the rose: such grace and beauty as She has are not possessed by the sun and moon.

3. I thought of taking my courage in both hands and preventing my eyes from looking at Her, but piety is no shield against the the arrows (= amorous glances) of Beauties.

4. Our glance, when it is directed towards the face of Beauties, is for a good purpose (= pure): whoever is disposed to evil (= whose look is impure) cannot be counted a human being.[2]

5. Every man you see that is ignorant of Love's mystery may be classed with minerals, and is not a living creature.[3]

6. There is no way for Mystics except to Thee, for they have no possible means of escape from Thee.[4]

7. My mind is not occupied with anyone (else): my thoughts are of Thee and that is enough: where bewilderment (=

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[1] Egypt (Misr) was celebrated for its sugar and hence the name *misri* for sugar. In Eastern eyes the women of China and Chinese Turkistan are noted for their beauty.

[2] Note here the antithesis between *khair* and *sharr*, and the pun on the words *ba sharr* and *bashar*.

[3] In Sufi language the man who knows the secret of Divine Love (i e., that all things are One), dies to self, and lives in God. (Whinfield's *Gulshani Rāz*, p. 12).

[4] *Sahib i dil*, which I have translated Mystic, means one whose heart is illumined by the light of Divine Grace. According to Vollers, *dil* denotes a divine attribute, and the man, who is endowed with it, attains a true and perfect knowledge of God. *Dil manzari khudāst wa mazhari jalāl o jamāli kibriya o manzūri lutfi illāhī Har ki badil rasīdah bakhudā rasīdah.*

ecstasy) supervenes, (physical) sight and hearing are no longer operative.[1]

8. If Thou shouldst break open the cage of the love-lorn nightingale, it would not care to escape by reason of its heart's delight (in the bonds of Love).[2]

9. Thou art drunk (= heavy) with sweet sleep till the morning, while over me the nights pass as if the dawn would never come.

10. The lamentations (expressive) of Sa'di's passion move (all people's) hearts to favour her case (=cause) except the beast, which lacks a heart.[3]

11. Wood will not burn till fire is applied to it and just so, the vain bragging of the impostor (= the false lover) has not much effect.[4]

138

1. The love-lorn nightingale " her (amorous) descant sings " ; the foolish (lover) cherishes a vain passion.[5]

2. I see no one outside my house, and (still) my heart cries out a welcome (to the Beloved).[6]

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[1] The Mystic in a state of ecstasy is so absorbed in the contemplation of the Divine Beauty that he loses all sense of sight and hearing.

[2] i.e., the spiritual lover would not throw off the shackles of Divine Love, even if he could.

[3] *Zanq* in the language of Sufis means the Mystic sense which discriminates between truth and falsehood by the light of Divine Grace. *Dil* in the second hemistich must be taken in the Sufi sense referred to in Note 4 above.

[4] The poet means that as wood will not burn without fire, so a spark of the Divine fire is required to kindle the flame of love in a man's heart. As the false lover lacks this his " fire is ineffectual."

[5] The nightingale's love for the rose, and that of the lover for the Beloved, are equally vain, for both cherish a hopeless passion.

Bād paimūdan means literally to measure the air, and hence to attempt an impossible undertaking.

[6] The poet means that, although the Beloved is not present, still his heart is

3. I have a fire (within my heart) which consumes my body; when the Eastern breeze fans it (into flame).[7]

4 Although I see no shore to this sea (of Love), still, a drowning man struggles (to save himself).[8]

5. A Sweetheart is on the terrace, while one (= Her lover) dashes his head against the wall of Her abode.[9]

6. There is a balm for the lover's wound, since it is the Beloved, that wields the sword.[10]

7. It is a pity that Her hand should be (imbrued) in my blood: (it is just as if) a sovereign contended with a beggar.

8. I am (Her humble) slave, even though She should slay me without having committed any offence: I am content even if She should kill me without being guilty of any fault.

9. I am grateful for Her favours, whether She sends me a robe of honour, or slaps my neck (= inflicts punishment upon me).

10. Whoever attempts to discuss the matter after he has fallen in love, does not find acceptance in the judgment of the wise.

11. Let the Police Inspector burn the wine-bibber's harp; (we don't care, for) our minstrel can play a melodious tune.[11]

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filled with such eager expectation of Her advent that it cries out a welcome to Her. cf. some beautiful lines of Jāmi, in which the lover says, "I am so full of thoughts of you that early in the morning when I open my eyes, though there is no one present, still my heart leaps up, thinking 'It is Thou!'"

[7] The Eastern breeze wakes in the poet's mind memories of the Beloved, and fans the fire of his smouldering passion to flame.

[8] *Gharqah ḥāli* is a compound adjective, and signifies one in a drowning condition.

[9] A common conceit in Persian poetry. The poet catches a glimpse of the Beloved on the terrace, and makes futile efforts to reach Her. cf. Urfi's line: *Hujrahe gul bahri man bastand wa man sar badīvāri gulistān mīzanam.*

[10] cf. Sa'di's line *durushtī o narmī baham dar bihast chu ragzan ki jarrāh o marhamnih ast.*

[11] The *muhtasib* was the officer whose duty it was to put down drinking and immorality.

12. Fire produces smoke, and blood flows from the victim; Sa'di, too, derives this poetry of his from a (divine) source.[1]

139

1. Fortune grant that Thy views may coincide with mine, so that the envier may hear and be pierced (to the soul) by an arrow.

2. Shed my blood, and walk over my dust (when I am dead), for then all this grief and pain (that I have suffered) will become quite trifling (in my eyes).

3. The enjoyment of springtime is (only) vouchsafed to him in whose eyes roses and thorns are both alike through his love for the garden.[2]

4. Ah, poor man! whatever desire you may cherish for a treasure, (remember that) your foot must needs tread a dangerous path (to gain it).[3]

5. Sa'di has fallen into this snare by reason of his mad passion: he would be a clever fellow if he could again manage to escape from it.

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[1] *Dam* here means mystic poetry. Sa'di says everything can be traced to its cause, including his poetry, which emanates from a divine source.

[2] i.e., spiritual love can only be enjoyed by the Mystic who through his devotion to the Beloved is prepared to accept with equanimity the vicissitudes of the "journey up to God." He alone can cull the rose (Beloved), who is willing to endure the pricks of the thorn (the suffering incidental to Love). cf. Umar Khayyam's line:

Dar dahr kase bagul 'izāre na rasīd
Tā bar dilash az zamānah khāre na rasīd.

[3] An allusion to the old legend that treasure is to be found in ruins guarded by snakes and talismanic spells, and haunted by demons. The idea expressed in the last verse is further worked out here. You must risk your life (i.e., die to self) to win the goal of everlasting life in God.

140

1. Many a year will pass over our dust, while the waters of this spring will still continue to flow, and the Eastern breeze blow (as before).[1]

2. During this temporary period of respite granted to man, why should he pass over the dust of others in arrogant disdain ?

3. O Friend ! When you pass by the bier of an enemy, rejoice not, for this very same experience will befall you (too).[2]

4. The dust of that man's body will be scattered in the air to-morrow, who to-day walks proudly on the earth.

5. O thou wanton soul ! the dust will (one day) fill your bones like the collyrium holder, which contains tutty (eye salve).[3]

6. The world is (but) an ignoble companion and a faithless mistress ; since, then, it must inevitably pass away, let it pass.

7. This, as you see, is the state of the body beneath the dust : take care where your precious soul goes, when it departs (leaves the body).

8. No reliance can be placed on the safeguard of good works, (but) it may be that Sa'di will pass away under the protection of God's grace.

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[1] cf. Umar Khayyam's quatrain :

Ay baski nabāshīm wa jehān khwāhad būd
Nai nām zi mā o nai nishān khwāhad būd.
Zīn pīsh nabūdīm wa nabūd hīch khalal
Zīn pas chu nabāshīm wa hamān khwāhad būd.

[2] cf. Sa'di's line :

Gar bamurd 'aduv jāe shadmānī nīst,
Ki zindagānī mā nīz jāvadāni nīst.

[3] An eye-salve prepared from *amomum zanthorrhiza* and sulphate of copper (Vollers).

9. O God! call not to account Thy miserable servant, and vouchsafe him Thine aid, for abundant is Thy clemency, though we are sinners.

N.B.—A didactic Ode in Sa'di's best style.

141

1. Until Thou hast knowledge of my condition, Thou wilt pay no regard to my (love) affairs.
2. I practised patience as long as I had the power: what more can I do if it no longer exists.
3. It may be that in Thy city the code of fidelity and affection does not exist.
4. People say to me, "Why did you not close your eyes (to the Beloved's face), so as to avoid (all this) turmoil and danger?"
5. (I replied) "Be gone, good Sir, for man's efforts afford no protection (= are helpless) against the darts of Fate."
6. All this perturbation of our minds will vanish when we die.[1]
7. Where can the helpless captive of Thy love go? for there is no way (leading) out of Thy street.
8. There is no other face on the surface of the globe as alluring and charming as Thine.
9. I have not seen in Persia such salt (grace) as Thou hast, nor is there in Egypt such sugar (sweetness) as Thou possessest.[2]
10. If Thou shouldst pass an order for Sa'di's death, (it would not matter, for) life is not dearer to him than Thee.[3]

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[1] There is a play here on the double meaning of *sar*.

[2] Note the antithesis between *nimak* and *shakar*.

[3] Sa'di means that by dying to self, he will live in God, which is the object of his desire.

142

1. It is no matter to Thee if Thou dost not see (regard) us, for in Thy train there are many better than we.

2. I would set my face (to travel) through the world to escape Thy power (= injustice), but there is no one like Thee in all the world.

3. It would indeed be strange, when Thou standest up in the orchard, if the straight cypress did not bow (in homage) before Thee.

4. God forbid that there should be a sad face in (all) the world which does not become cheerful by looking at Thy face.

5. I knew from the very first that the covenant which Thou madest with my poor self would not be stable.

6. Because I felt convinced that there never could be any harmony between a fairy and a human being.

7. O my Beloved! do not wound my heart, but let me be, (leave me alone) as there is no salve in the whole world for me.

8. Come to me so that I may sacrifice my precious life for Thy sake, for parsimony and love do not agree.[1]

9. I do not wish to live an instant without Thee, for there is no pleasure in life without an intimate friend.

10. People say, "With whom are you in love, O Sa'di! (that you are complaining)? for the pain suffered in a sweetheart's company is no pain."[2]

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[1] He means that the sincere lover would not grudge his life for the Beloved's sake.

[2] i.e., we are unable to understand why you complain, when you have the Beloved with you, for pain in Her company is pleasure, therefore your affections must be engaged elsewhere.

11. I will not tell to an enemy the story of (my love for) the Friend, for the false lover could never be a (trustworthy) confidant.[1]

143

1. What manner of person art Thou, that whoever has access to (approaches) Thee, is bewildered (= distraught), unless he is devoid of spiritual insight.
2. It is not consonant with the practice of sweethearts, nor with the duty of affection, that we should die of Thy love, while Thou art ignorant of the fact.
3. Although Thou canst drive me from Thy service, refrain from doing so, for people do not beat the beggar who has no other door (to go to).
4. I had sat me down in Thy path in the hope that Thou mightest pay some regard to my condition : but Thou wilt not do so, because Thy drunken (languorous) eyes cannot be opened by reason of their drowsiness.
5. Every night I am saying, " Happy is the person whose eyelids are (closed) in sleep, but whose Fortune is awake (= auspicious)."
6. How happy is the wild bird which does not experience cruelty at anyone's hands, while the tame bird and I are killed, and we have no wings (wherewith to escape).
7. I am not so guilty that I should dread punishment, since) the love for which a man will not risk his life is no love at all.
8. Fix your heart all day (= always) on the full Moon (Sweet-

[1] The false lover and enemy refer to the same person, the orthodox believer, who honours God with his lips, while his heart is far from Him.

heart), that you love, for it (= heart) may be anguished some night when there is no Moon.

9. What is the difference between the form (= appearance) of a picture on the wall (= lifeless), and the man to whom people talk of love without producing any impression on him ?

10. The travellers' feet must journey night and day (but) when they have reached a place of safety (= the goal of Union) their wanderings are over.

11. The page on which you write some words of Sa'di's (poetry) is like a leaf from the *Tuba* tree (of Paradise), (so) how should it not be fresh (interesting) ? [1]

144

1. O my Love ! My Love ! may my life be a sacrifice for Thee ! Dost Thou ever call Thy lovers to mind ?

2. Thou passest on and payest no regard to me : the cypress never went by so unconcernedly (as Thou dost). [2]

3. The blessings of God be upon the father that reared Thee, and the mother that gave Thee birth !

4. May good Fortune grant Thee the utmost limit of Thy hopes, and may the Evil Eye never reach Thee ! [3]

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[1] *Azāni Sa'di* literally means "from those belonging to Sa'di." The *Tuba* tree is supposed to be evergreen. The play on the double meaning of *wark* may be noticed.

[2] Observe the play on the double meaning of *āzād* (careless and evergreen) Here *āzād* = *āzādazkāre*.

[3] All Eastern nations are firm believers in the power of the Evil Eye (*isābat u 'ain*), a superstition shared by many Europeans at the present day, especially in Italy, Russia, Spain, the Highlands of Scotland, and Ireland. Our word to *fascinate* is derived from the Latin word *fascino*, which means to bewitch in this way, *fascinum* being an amulet to avert the Evil Eye. Children from their delicate constitutions are particularly obnoxious to such influences, and amulets—in Italy, pieces of

5. O what a wonderful work has He achieved, who formed the lineaments of Thy face, for He has (thereby) opened the door of tumult to the world!

6. Some day I will seize the king's bridle, and cry for justice against the Sweetheart's (cruelty), (saying),

7. "O king! if you do not grant me justice, I will e'en consign to destruction my own precious life." [4]

8. Wisdom cannot conquer Love, (and) the master must put up with the cruelty of the servant.[5]

9. I had thought to set off on my travels, and take the road to Basrah or Baghdad.[6]

10. (But) the soil of Shīraz and the water of Ruknabad restrain me.[7]

11. He, who has never set his foot on the threshold of Love, has now laid his head there (in abject submission).[8]

12. I am humbled to the dust and it would not be strange if my life too were sacrificed in this (mad) passion.

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coral, bits of stags' horn in Spain, and a silver coin in India—are often hung round their neck, or on their foreheads, as a protective measure against the Evil Eye. Muhammad, himself, was a believer in its baneful influence, and is stated by the author of the Mishkāt to have remarked that, if there was anything in the world that could overcome fate, it would be the power of an Evil Eye.

[4] Note the play here on the double meaning of the words *Khusru* and *Shirin*.

[5] Wisdom (=the intellectual faculty) is represented here as being mastered by Love (=the spiritual faculty), though in the world's eyes, the latter is inferior to the former.

[6] *Rakht bastan* literally means to pack up one's things, and hence to start on a journey.

[7] Sa'di's passionate attachment to Shiraz is well known. Ruknabad is a small stream now only four feet wide, situated a mile to the north of Shiraz. It was the favourite haunt of drinking-parties.

Dast az dāman dāshtan literally means to withdraw the hands from one's skirt, and hence to restrain.

[8] *Rue dar khāk nihādan* or *raftan* literally means "to place one's face in the dust," and hence to be utterly prostrate with shame and humiliation.

13. The wild bird, that shunned the snare, has fallen into it, in spite of all its sagacity.

14. All people complain of others, but Sa'di's complaint is against himself.[1]

145

1. Quarrelling on the Beloved's part does not torment the heart: the lover who cannot put up with it, is not a (real) lover.

2. If a cry should be raised that a life had been sacrificed at Her feet, do not talk much (boast) of it, for it is a trifling (sacrifice).

3. If the light-hearted Beloved should place on the lover's heart a burden, which (even) the celestial sphere could not sustain, it would be nothing of a load.[2]

4. You will never acquire a treasure without undergoing trouble: the dawn will not appear until the night departs.

5. The protraction of the night and the lover's anguish cannot be described to one who is not himself wakeful.

6. Ask (my condition) of my eyes, because the night sleep of the (spiritual lover) drunk (with the wine of Divine Love), is not like the restless (slumber) of the sick.[3]

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[1] Sa'di means that he has only himself to blame for having fallen a victim to love.

[2] He means that the Mystic, whose heart is consecrated to God's service, must bear without flinching all the pain and suffering that this entails.

[3] In the previous line Sa'di says that the anguish of Love cannot be described except to one who is wakeful (i.e., conscious). But in this verse he declares that he is unconscious (of self) through the intoxication of Love, and therefore cannot describe the anguish he feels, which can only be understood by those who question his eye, i.e., see from his drunken eyes what his real state is. His sufferings can only be described by and to one who is self-conscious.

7. If Thou shouldst put Thine hand to the sword (to slay me), my love (for Thee) would be just the same, for real Love exists, there can be no refusal (to die).[1]

8. The bird that is not a captive cannot understand the anguish and yearning experienced by cage-confined birds.[2]

9. The heart is the mirror of the Chinese picture (= Beloved), but only if there be no rust upon it.[3]

10. Joseph, the Egyptian, will be sold by one devoid of spiritual insight at a place where there is no purchaser.[4]

11. O Sa'di! The (stupid) brute, whose head is heavy with sleep, cares nothing for the pleasant breeze of dawn.[5]

146

1. The tale of Love cannot be contained in a volume: words cannot do injustice to the description of Desire.

2. The Mystic song of love by which frenzied (lovers) are intoxicated, is inaudible to the ears of sober folk.[6]

3. Love-making and respectability (self-restraint) are not

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[1] i.e., the lover of God must be prepared to die to self and live in Him.

[2] *Qafas* denotes phenomenal existence, from the trammels of which the soul of the spiritual lover is always yearning to escape.

[3] A Chinese picture connotes the idea of perfect beauty, as Chinese artists were proverbial for their skill in painting.

In Sufi language the heart is the mirror, in which man sees the reflection of the divine attributes (=the fullness of the Godhead), but only if it is purged of the evil of Not-Being. (Whinfield's *Gulshani Rāz*, p. 11).

[4] Joseph typifies the idea of Divine Beauty, and the poet means that the uninitiated cannot appreciate the Beauty of God. There is an allusion here to the story that Joseph was sold to the merchants, who rescued him from the well of Canaan, for the paltry sum of eighteen *dirhuns*.

[5] The divine Grace has no attraction for the man who is "blind to the spiritual light within," to use Whinfield's pregnant phrase.

[6] He means that the Mystic song, which throws the Sufi into a state of ecstasy, produces no impression on the uninitiated tyro.

practicable for you (together): piety is out of place in the tavern.[1]

4. The Beloved has so amply filled my narrow heart, that there is no room in it for the throng of strangers (outsiders).[2]

5. I cannot describe Thee as Thou really art (in all Thy perfection), for Thy garment is too wide to be fully displayed in the market (of Love).[3]

6. I will not again surrender my heart to the face (= beauty) of any (other) creature, for there is no room for pictures on the wall (= lifeless, material, beauties) there with Thee.

7. Who will carry the news to-night to the wretched rival that the dog cannot be admitted into the corner of the cave?[4]

8. When the Rose (Beloved) blooms, it is companioned by the thorn, (but) when it is taken to our bosom, there is no room for the thorn.[5]

9. Such love and desire exist between two lovers that the efforts of the blood-thirsty enemy are powerless.

10. I will snatch a glance at Thee with the eye of the heart (= spiritual eye), (for) by reason of the lightning flash (= splendour) of Thy face, the eye of the head (= physical eye) is dazzled.

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[1] The votaries of the cult of Divine Love are indifferent to the world's code of morals. By piety are meant outward forms and external observances, which are not compatible with the Tavern-haunters' rule of conduct. The Tavern signifies Unity, and the Tavern-haunters' goal is to be freed from self, and to be united in spirit with the One.

[2] The Beloved so entirely occupies his mind that he cannot think of anyone else.

[3] i.e., Thine attributes transcend my powers of description.

[4] Sa'di means that the guardian, or rival, like the dog of the Seven Sleepers, is excluded from the place where the lover is engaged in secret communion with the Beloved. By "guardian," or "rival," are meant worldly thoughts and evil influences, which distract the Mystic's mind from contemplation of the Divine Beauty. The legend of the *Ashāb ul kahf* has already been referred to.

[5] Thorn = separation from the Beloved. The poet means that when Union is attained the pangs of separation will torment his soul no more.

11. There is no place for Sa'di among Thy lovers, (for) a beggar cannot find room among Thy purchasers (= admirers).[1]

147

1. Do you know how delightful would be a sight of the absent Sweetheart? (it would be like) the cloud that rains on a thirsty (traveller) in the desert.
2. O Fragrance of Love! I knew whence you came, (for) the message of Union with the Beloved affords healing to the spirit.[2]
3. Reason disapproves of my cherishing the passion of Love, (but) Love will not allow me to obey its behests.
4. Perhaps in pity Thou wilt of Thyself call us to mind, or else what courier will deliver to Thee our message?
5. Fellow Gnostics, who are in love, understand the poor (lover's) condition, whether he be a Gnostic who laments, or a lover that complains.
6. The foot that does not stumble some day against the stone of love, is devoid, I might say, of life, since it does not surrender its heart (to a Beloved).[3]
7. If he, who is absorbed in the Beloved's love, is a sincere lover, he ought not to shrink on the day of the arrow-shower (= in danger's hour).

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[1] Sa'di complains that he is too poor to attend the market of Her love, which is thronged with richer competitors. In other words, his spiritual shortcomings are so great that he cannot hope to enjoy the transports of Divine Love.

[2] *Paivand* means literally "joining together," and hence "repairing."

[3] He means that the man who is not willing to risk his life for love's sake, and surrender his heart wholly to love, cannot be said to live at all, or, as a Sufi would put it, real life consists in "dying to self, and living with regenerate heart in God." (Whinfield's *Gulshani Rāz*, p. 12).

8. The hours of life are useless to us, save only the moment which a lover spends with his mistress.

9. Poison from the hands of the sweet Beloved is pleasant to my heart, like honey, while in Her absence even honey does not taste sweet to me.[1]

10. Do you know why Sa'di sits in the corner of seclusion? It is because he cannot (otherwise) escape from the hands of (worldly) beauties.[2]

148

1. Last night, in the absence of Thy face, I was overwhelmed with grief: the tears continued to flow from my eyes, and the ground became wet (therefrom).[3]

2. In order that my precious life may not end in regret, I call Thee to mind every night, and this is repeated again and again.

3. When night came on, the eyes of all (others) reposed in sleep, while you might have said that under the root of every hair of mine, a lancet kept prodding (me).[4]

4. It was not wine that I used to drink in Thine absence, (but) my heart's blood, which ceased not to flow from my eyes into the goblet.

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[1] I have ventured to change *guzārad* to *gavārad*, as the former has no meaning, and a copyist might easily mistake *zāl* for *wau*.

[2] Sa'di seeks seclusion in order that he may escape the temptations of the world, and devote himself wholly to the contemplation of the Divine Beauty.

[3] *Atash basar bar shudan* literally means "fire kept rising to my head," which is a phrase used to express intense sorrow.

[4] i.e., my heart's pain prevented sleep.

5. In whatever direction I turned my gaze, Thine image was pictured everywhere before my eyes.[1]

6. The eyes of Majnūn, when he lay down, saw Lailah only: he would indeed have been a false lover if he could have slept.

7. My senses came and went, (but) I neither saw Thy face, nor did Thy vision appear before me (in a dream).[2]

8. Sometimes, like aloes on the fire, my sad heart would burn ; sometimes, as (from) a censer, smoke would rise to my head.[3]

9. O God ! Where has that Morning (= Beloved) fled, which used to dawn on other nights, and illumine the Universe thereby ? [4]

10. O Sa'di ! The cluster of the Pleiades must surely have been broken up to-night, or else, (as) on every night, they would have climbed to the Collar (= middle) of the sky.[5]

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[1] Literally, the doors and walls were depicted with Thine image. The poet expresses here the Pantheistic doctrine of the Sufis, according to which there is "an infinite, omnipresent, unseen power underlying all the phenomena of the Universe." (Whinfield's *Gulshani Rāz*, p. 8) :

> "All are but parts of one stupendous whole,
> Whose body nature is, and God the soul."
> (Pope's Essay on Man).

Obeid Zakānī parodies this and some other lines of this Ode in his *Muntakhabāt* (Constantinople edition, p. 59).

[2] Sa'di means that the vision of God's glory was occluded from his eyes both in sleep and waking.

[3] i.e., I am overwhelmed with grief, and heave deep sighs.

[4] The Beloved is often compared to the Dawn in Eastern poetry. *Nafas zadan*, like *dam zadan*, which literally signifies "to breathe," has the secondary meaning "to rise" or "to appear" of the Dawn. The poet complains that God has withdrawn the Divine light from his heart, and left it dark.

[5] The night seems so long in the Beloved's absence that he wonders if the progress of the heavenly bodies has been arrested.

149

1. Fortunate would be the moment before we fall at Thy feet: to bid farewell to life would be a desirable step (towards Love).
2. The beggar, who has dealings with a grandee (= Beloved) has to put up with many indignities.
3. O Thou spiritual Form! since Thine essence is of this nature (so ethereal) it may be that in Thine eyes our existence is non-existence (= we are naught in Thine eyes).[1]
4. If the appearance of all idols (= Beauties) resembled Thine, it is likely that the worship point of Muhammadans would be an idol.[2]
5. Although Thou hast slain Thy captives, and erred (in so doing), (still) the mere fact of Thy passing by Thy victims is in itself a sort of kindness.
6. The idea of joining in the (Mystic) dance will not leave my mind to-day, for this Minstrel of ours does not remain silent for a single instant.[3]
7. Whoever is madly in love with a Rose (sweetheart) all his life, understands why the nightingale is always crazed with passion (for the Rose).
8. O Sa'di! no one can become acquainted with your pain and anguish, unless you tell someone who feels pain himself.[4]

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[1] He means that, as the Beloved's nature is spiritual and his corporeal, they are on different planes, or, in other words, Absolute Being can have nothing in common with Not-Being.

[2] There is a play here on the double meaning of *sanam*. The poet means that, if worldly beauties were as lovely as his spiritual Beloved, Moslems would turn to them in worship, instead of to the prayer niche.

[3] Sa'di means that the "inner light," with which God constantly illumines his heart, induces a condition of ecstasy.

[4] From the Sufi point of view, love and pain are synonymous terms, and the Persian word *gham* has both meanings.

150

1. I am still in the toils of an inveterate vice, which will not leave me, namely, that I cannot live without wine and a mistress.[1]

2. Do not tell me to bear with patience the Beloved's absence, and give up finding fault with me, for this is an evil that is inherent in human nature.

3. If you were to strike with a stone the tame fowl that is friendly (familiar) with the master of the house, it would not go anywhere else.[2]

4. Are you surprised at my weeping eyes ? (It is nothing, and) the wonder is that my heart's blood does not flow from them.

5. I will not turn back from this (love-quest), which I have undertaken whether I succeed in it or not.

6. I wished to cast one glance at Her, and return, (but) She said there was no way out of Her street.

7. The Beloved's cruelty cannot be compared to the molestation (nagging) of the guardian : you might call it a cloud that always obscures the moon.[3]

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[1] Translated into Sufi phraseology, this means that his life is devoted to Divine Love and the contemplation of God's Beauty, and he yearns "to drink the pure wine of Union" with Him.

[2] i.e., no trials or tribulations will turn him away from the path that leads to Union with God.

[3] The guardian is an obstruction that bars the way to the Beloved's presence, but his interference is only intermittent, whereas the Beloved's cruelty is like an "ever during" cloud that obscures the moon, or, in Whinfield's words: "the occultation of the Absolute by the veil of phenomena." By "guardian" are meant the evil influences, or "the clogs of Not-Being," that prevent the divine Light from entering the Mystic's soul. When God withdraws His face from him, and the flow of Grace ebbs in his soul, the Beloved is said to be cruel.

cf. Whinfield's *Masnavi*, Bk. I., p. 30:

"How shall I be other than night without His day ?
Without the vision of His face that illumes the day ?"

8. With patience and skill we applied several plaisters to the wound caused by the sword of Thy love, but they were ineffectual.

9. O Thou Mischief of the Age! since a Beloved like Thee appeared, there is no heart that does not yearn for a sight of Thee.

10. We forsook the world with its pleasures and luxuries, (for they are temporary joys, but) Love is a seal, which, like the engraving on a stone, can never be effaced.

11. I know of no place in all the world to-day where the tale of my poetry and Thy beauty is not reported (current).

12. O ye, who said, "Run not after sweethearts, Sa'di!" How often will you say it (= utter this vain warning), for flies will never abandon (their relish for) sugar, (in spite of all good advice).[1]

151

1. Ever since my glance lighted on that lovely face (of Hers) I lost my self-control.[2]

2. I thought that I would succeed in all my undertakings by the exercise of Reason, (but) the poor wretch became helpless, when Love attacked him.

3. My sight was so completely engrossed by Her charming face, that I became blind to everything else in existence.[3]

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[1] Sa'di scoffs at the advice of those that urge him to abandon his love-quest, and points out that it is as useless to expect flies to relinquish their taste for sugar as for lovers to abandon the pursuit of the Beloved.

[2] Literally =" The veil fell from the condition of my powerlessness." There is a pun here on the double meaning of *Ṣūrat*.

[3] i.e., he became lost to personal consciousness through contemplation of the Divine Beauty.

4. Her glance has drawn a sword over the heads of mankind. How can I stand firm when the shield has slipped from my hands ?

5. One, who is burning, cannot keep concealed the fire that consumes him : we said not a word, but the tale (of our love) was bruited abroad.

6. Whoever was informed by me of Her beautiful attributes, became so enamoured of Her that, like me, he became lost to sense.

7. Beware lest Her lips rob you of your heart, for he, who, through love of Her, had conquered (hewn through) a mountain, fell (headlong) from its summit (in the end).[1]

8. The spiritual minded (Mystics) understand that this fiery breath (flame of love) has consumed my granary, more completely (than that of anyone else).[2]

9. Sa'di is no match for Her love, but he, who takes the field against it, is fit to grapple even with Rustam, the son of Zal.[3]

152

1. Whoever dies in the Sweetheart's presence is (really) quickened into life : he who has no Beloved is a dead heart.[4]

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[1] There is an allusion in this verse to the story of Khusru and Shirin. Khusru, it will be remembered, having all but accomplished his task of cutting through the mountain of Bīsitūn, threw himself down from its summit on hearing the false report of Shirin's death.

[2] i.e., burnt up all his stock-in-trade, or, in other words, love has ruined his earthly life and destroyed his material happiness.

[3] Rustam, the hero of the great Persian epic, typifies the highest degree of manly courage. The title of *dastān*, which means "fraud," was given to him because his father, *Zāl*, had practised a trick upon him. cf. the line in the *Shahnameh* :

Nihādam turā nām i dastāni Zand,
Ki bā tu pidar kard dastān o band.

[4] Death to self is regarded by the Mystic as a spiritual resurrection. See also line 4, where the same idea is developed.

2. The candle of his heart, whose breast is purified by the mystic sense, cannot dispense with a mistress.[1]

3. O thou seeker after Love! Acquire a heart like wax, (for) the black (= hard) stone cannot take the impression of a signet.[2]

4. Sa'di has fallen a victim to the face of a stony-hearted Sweetheart, (but) whoever is slain in this fashion does not (really) die.

N.B.—This is one of the few four-lined Odes in the *Tayyibāt*.

153

1. The clamour (singing) of the nightingale is heard at dawn, (but) the sleeper is unconscious of the opening day.[3]

2. The heart of helpless lovers is a target for the arrow-storm of the Sweetheart's love.

3. Lovers are victims of the Beloved: every living soul is exposed to danger (on Her account).

4. Tell him who is endowed with this faculty of (spiritual) vision, that the whole world reflects the beauty of Her face.[4]

5. I know no-one who does not surrender to Her his heart, unless it be one devoid of spiritual insight.

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[1] *Zavq*, which generally means "desire," signifies in the language of Sufis the Mystic sense, or the power of discriminating between the true and the false. *Shama'* and *Shāhidī* are often associated in these Odes.

[2] The poet means that the Divine Grace can have no effect on the heart that is hardened by selfhood.

[3] The heart of the illumined Mystic is ever open to receive the blessings of Divine Grace, whereas he, who is sunk in the sleep of phenomenal existence, is blind to the spiritual light.

[4] Sa'di means that the phenomenal world of Not-Being, "reflects as in a mirror the various attributes of Being." (Whinfield's *Gulshani Rāz*, p. 10).

6. The man, whose foot is not pierced by the thorn (of Love), is (indeed) a strange beast.[1]

7. Let Her be frowning of face, and bitter tongued, (it matters not, for) poison from the sweet-lipped Darling tastes like sugar.

8. The wise shun trouble, but the way of lovers is different.

9. Sa'di has no longer the power to escape, for the bird that is stricken with love, has its wings clipped.

154

1. (The Beloved) has entered the garden bemused : (and so) a clamour arose suddenly from the rose and the tulip.[2]

2. I saw the birds of the garden wailing and lamenting on account of the rose-bud that appeared from the direction of the jasmine bower.[3]

3. The water (of the fountain) has taken the reflection of the rose on her cheeks, and the bud of the pomegranate flower has assumed a fiery tint.[4]

4. The cry of the prayer-leader (Imam), who became the disciple of Her love, is heard in the Tavern.[5]

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[1] Observe the antithesis here between *ādmī* and *jān war*. The meaning is that a man without Divine Love " is lower than the beasts that perish."

[2] The epithet *sarmast* refers to the Beloved's languorous, drowsy eyes, which is considered a beauty in the East. The rose and tulip are perturbed because their beauty is eclipsed by the Beloved.

[3] The Rose-bud is the Beloved, and the birds of the garden are Her lovers. The latter are represented as being full of agitation at the Beloved's appearance in the garden.

[4] A very beautiful line, which means that the clear water of the fountain, and the red pomegranate flower, blush with shame at their own insignificance in the Beloved presence.

[5] The *Sajjādah nishīn* is the leader of prayers in a mosque. Sa'di means that the Beloved's disciple has abandoned the orthodox creed, and taken to Tavern-

5. The devotee, when he saw the miracles wrought by the idol of her cheek, came forth from his house girdled with the sacred thread.[6]

6. Everyone, before whose eyes she appeared fairy-wise, was humiliated and robbed of heart and eyes, like me.[7]

7. I became poor from the day when the radiance of Thy beauty was exposed for sale.[8]

8. It was the desire of my heart to sacrifice my life for Thy sake: that desire was fulfilled, and that business (= my life's sacrifice) had been accomplished.[9]

9. Sa'di consigned the flower bed to Autumn's plunder on the day when the fragrance of the Beloved's rose exhaled from the garden of his heart.[10]

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haunting, or, in other words, he has become freed from self and followed the path to Unity. cf. line, Whinfield's *Gulshani Rāz*:

Shudah fārigh zi zuhdi khushk o ṭāmāt
Giriftah dāmani pīri kharābāt.

[6] In Sufi parlance "girdle" is the emblem of obedience and idol-worship = Unification. The meaning is that the devotee on seeing the Divine Beauty of the Beloved abandons the empty observance of the orthodox faith, and adopts the cult of idol worship, or Unification, putting on the Magian girdle "as a mark of distinction from the ignorant Shaikh, who cleaves only to outward form." cf. line 872 of Whinfield's *Gulshani Rāz*:

Musalmān gar bidānistī ki but chīst
Bidānistī ki dīn dar but parastiyīst.

[7] An allusion to the fable that if a human being sees a fairy, he instantly becomes blind or dies. It is worthy of note that the word for fairy, *pari*, is derived from an old root, *pere*, to destroy.

[8] He became poor to self when the efulgence of the Divine Beauty illumined his soul.

[9] i.e., his desire to die to self and live again in God has been realized. An example of the figure *laffi nashr*.

[10] By this beautiful line, Sa'di means that as soon as the light of Divine Grace illumined his heart, he shook off the illusions of phenomenal existence. cf. the line of Yeats:

"For my dream of your image that blossoms a rose in the deeps of my heart."

155

1. A cypress-statured Sweetheart is on Her way to the desert : watch Her gait, and see how gracefully She moves.[1]
2. Let us see what garden will become happy through Her (presence), whither She fares to gain repose.
3. As She walks along the road, the dead man in his bed of clay exclaims that Christ is passing by.[2]
4. Let the Mystics beware of Her eyes, for that fairy faced (= lovely) Beloved is going to rob him (of his heart).[3]
5. She stole the hearts of whatever man or woman She saw in the city, and now She is on Her way to the desert (=country).
6. The sun and the cypress are jealous, for a sun with the stature of a cypress (= the Beloved) is passing by.[4]
7. Such a carpet (of flowers) has been spread on the garden that a person walks, as it were over a rug of brocade.[5]
8. Wisdom has no power of resistance against Love : the object of the weak can only be accomplished by conciliation.[6]

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[1] This is probably the desert of Love, but *sahrā* also means the desert of Absolute Being in which the phenomenal world is like a mirage. (Nicholson's *Shamsi Tabriz*, I, 13).

[2] *Dar ajzāe khāk* literally means "amid particles of dust" The allusion is to the reviving influence of the breath of Jesus. cf. the line in the Divāni Shamsi Tabrīz, quoted by Nicholson :

Manam 'Isa khushkhandah ki 'ālam shud baman zindah.

[3] *Dil* in the mystical sense is thus defined by Vollers :

Virtus quaedam divina verbis non exprimenda, qua qui praeditus est ad veram et perfectam Dei cognitionem pervenit.

[4] He means that the Beloved combines the attributes of the sun and the cypress, i.e., beauty of face and grace of figure.

[5] He means that Nature has donned her brightest garb in Her honour.

[6] The intellectual faculty of Reason must succumb to the spiritual faculty of Love, and the only resource of the weak is submission.

9. O Sa'di ! You gave up your heart to Her Love, and (now) it has gone : nay more, your life too will follow after it.

10. The cruel (Beloved) would not have gone away (and left me so) thoughtlessly, if She only knew what anguish I suffer (thereby).

156

1. How protracted seems the night to heartsick lovers ! Come to me (Beloved !) so that the door of Dawn may open to me at the beginning of night.[1]

2. It would (indeed) be strange if I could leave Thy presence, (for) where can the pigeon fly that is the falcon's prey ?

3. By reason of my (passion) for Thee, I do not (even) desire to look upon Thy face, for the true lover is he who has given up everything for (his Beloved's sake).[2]

4. With the side glance of favour, cast but one look in our direction, for the prayers of the afflicted (= Thy lovers) are offered Thee in all sincerity.

5. Every night I ponder as to what confidential friend I shall impart the story of my Union with the Beloved.

6. What prayers can he offer up, in whose imagination Thou art (pictured) ? (for) Thou, O my idol (Beloved) ! dost prevent me from saying my prayers.[3]

7. O Sa'di ! when you see Her again, do not tell Her of the

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[1] For there is no night in the Beloved's presence.

[2] *Pāk bāz* is literally a gambler, who has lost everything, and hence a lover who gives up everything for his Beloved's sake.

[3] Sa'di means that the image of the Beloved in his mind's eye distracts him from his prayers. He is so lost in the contemplation of the Divine Beauty that formal prayers and empty rites have lost their significance for him, and are neglected.

love-pain of your heart, for the night of Union is short, while your story will be long (in the telling).

8. If you are in dread of trouble, then the attempts you have made to keep faith with the Beloved are unreal (insincere).[1]

157

1. Thou canst not be blamed for the cruel treatment that has befallen us, for where can Majnūn go from Lailah's threshold ?

2. If I were to sacrifice my life at Thy feet, I should not grudge it, for many a life perishes through love and fidelity (to a sweetheart).

3. And, if I am a beggar in Thy street, it is no matter for surprise, (for even) if Korah joined Thy household he would leave it a beggar.[2]

4. Even though one wounded by Love's arrow (= Love's victim) should be menaced behind by a sword, he is sure to look back before he leaves Thy presence.

5. I regret that Thou shouldst keep putting Thy feet on the ground, as it beseems them to tread on our eyes.

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[1] *Majāzi* =unreal or false, is generally opposed to *ḥaḳīki* =real or true. Sa'di means that, if one shrinks from the trials and tribulations incidental to love, the claim he puts forward of fidelity to his mistress is false, and he is guilty of a lack of devotion. In other words, if you have any thoughts of self in the matter of Love, your love is insincere.

[2] Korah, who was the leader of the rebellion against Moses, is mentioned in Numbers vi, 1, and Jude ii, as well as in the Quran. His opulence and avarice have become proverbial for those who amass wealth without giving any away in charity. In Surah xxviii, 76, he is referred to as possessing so much treasure " that its keys would have burdened a company of men of strength." and in the Talmud it is said that " the keys of his treasure chambers were a burden for 300 white mules." According to the commentator Baizawi he brought a false accusation of immorality against Moses, at whose prayer God commanded the earth to swallow him up with his palace and all his riches. (Hughes' Dictionary of Islam).

6. I have no inclination to speak in any assembly save in that place where Thou art the topic of conversation.

7. O sober One! if Thou shouldst pass by (a lover) intoxicated (with Divine love) do not reproach him, for Fate rules mankind.[1]

8. Our feet are sunk deep in the ground like an archer's butt, (and) our enemy is not an antagonist, whose arrow misses the mark.[2]

9. O Thou frequenter of Love's street! be patient, (for) cruelty always befalls the lover at the hand of Sweethearts.

10. O Sa'di! if you do not erase from your mind your passion for the Rose, the thorn of its cruelty must surely pierce your foot.

158

1. I am devoted to that light-hearted (= inconsiderate) Sweetheart, who is annoyed with me: Her answers are bitter, and yet you might think that She had sugar under Her tongue.[3]

2. If my love for Her should take me to Hell, it would be fitting (=I am content, for) he who has a heart-ravishing Sweetheart is really in Paradise.[4]

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[1] i.e., he cannot help himself from falling a victim to (Divine) Love.

[2] Sa'di represents himself as resembling an archer's target, which is fixed in the earth, and cannot avoid the arrows shot by the experienced arm of the Beloved

[3] cf. the line of Hafiz:

Javāb i talkh mīzībad labi la'l i shakar khārā.

[4] The torments of Hell have no terrors for the lover, as the Beloved's love is a heaven of delight to him. *Bi naqd* =in cash, is opposed to *bi nasiyeh* =on credit. cf. Umar Khayyam's verse:

Jāme o bute o barbate bar labi kisht
Īn harsih marā binaqd turā nasiyih bihisht.

3. Whoever is free to act, and has a mistress and a cup of wine, possesses all he wants of Fortune, enjoyment from life, and everything that is desired in this world.[1]

4. (Nay) a human being has an existence beyond (mere) eating and sleeping: pass your life (therefore) with the Beloved, for animals too are possessed of life.[2]

5. I make love to Someone (= the Beloved) from whose presence I emerge distraught, like the nightingale, which neglects its nest through its delight in the rose.

6. I am no (real) man, if I should turn away from the Beloved through (fear of) the sword of Her cruelty: the drum which is (all) wind inside, resounds at (the touch of) a finger.[3]

7. In the consternation of the Resurrection when friend flees from (forsakes) friend, Thy lover will rise from the dust with the same love for Thee as before.[4]

8. The New Year's (= spring) breeze blows pleasantly at dawn

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[1] Umar Khayyam's quatrain 79:

Bā mutrib o mai hūr sirishte gar hast
Bā ābi ravān kinār i kishti gar hast
Bih zīn matalab; dūzakhi farsūdah matāb.
Hakkan ki jūz īn nīst bihishte gar hast.

[2] This line is connected (*qita' band*) with the last. Sa'di corrects himself (*istidrak*) by saying that worldly pleasures are not the *summum bonum* of existence, and that the real life is one devoted to the contemplation of the Beloved; otherwise there is nothing to distinguish men from animals.

[3] The poet means that if he should "wail under the Beloved's chastening hand" (Whinfield's *Masnavi*), he would be nothing better than a drum, which is empty of aught but wind, and gives out a sound (complains) when struck with the finger. cf. *Gulistan*, chap. vii.:

Ai tabli buland bāng dar bātin hīch
Bi tūshah chi tadbīr kuni wakti pasīch.

[4] In the terror of the Last Day, so graphically described in the Quran, friends will forsake each other in their eagerness to save themselves, while Sa'di's faith in his Beloved will never falter. cf. Surah lxxv:—"On that day men shall cry, 'Where is there a place to flee to?' But in vain There is no refuge." And again, Surah xxii:—"On that day every suckling woman shall forsake her sucking babe."

from the garden of felicity: it resembles the fragrance of the Beloved, and not the scent of the (ordinary) garden.[1]

9. What does he, whose head is on the Loved One's breast, and whom the morning sleep has overpowered, care for the poor wretch, whose head is laid on Her threshold?

10. Like Sa'di conceal your love, and seek pleasure and solace (therefrom, for) he, who has a hidden mistress, alone tastes the joy of life.[2]

159

1. Separation must have a heart harder than a stone, whereas I have a heart which is never satiated with desire.

2. I bless Thee still, in spite of all Thine infidelity; so come (to me), and, even if Thou shouldst asperse me with every kind of abuse, it is fitting (= I am content).

3. Although the Here and Hereafter may wish to purchase Thee in exchange for their hearts, I will buy Thee with my life, in order that no one may outbid me.

4. Slay me to Thine heart's content, for the slave can offer no opposition to his master's orders.

5. It is not only the living that are moved with desire and love for Thee: nay even the spirits of the dead are solaced by Thy (reviving) breath.

6. Ask not the victim of Love's sword how he fares, since whoever sees him, feels pity for him.

7. The father, who desired from God a darling like Thyself, had no idea what fresh mischief he was engendering.

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[1] The poet differentiates here between the spiritual illumination of Divine Grace, and the physical perceptions of Contingent Being.

[2] Sa'di means that the Mystic engages in secret communion with the Divine Beloved, and in this consists the true joy of life.

8. O wealthy One! shut not the door of Mercy on the face of the poor, and, if Thou dost shut it, God will (assuredly) open it.

9. If Thou art athirst for Sa'di's blood, let it be lawful for Thee: mayest Thou live long, as I care not for life!

160

1. The Heavens have not such grandeur (as Thou possessest): the splendour of the sun and moon does not equal Thine.

2. It would indeed be strange if the skirt of the zephyr did not become musk-scented by passing over the dust of Thy street.

3. There is not a single gem (= star) in the cluster of the Pleiades like the pearls in Thy royal diadem.

4. May the dominion of this family (= Royal House) be preserved, for as long as it lasts the religion (of the faithful) will not be impaired.

5. There is no wretch more miserable than he who disobeys Thy commands.

6. Strike down Thy foe, who deserves to be trampled under an elephant's foot, so that his pawn may not become a Queen (= gain strength).[1]

7. Where in the wide world can be found such a sovereign?

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[1] This is a metaphor taken from the game of chess, which is said to have been introduced into Persia from India by King Noshīrwān's favourite physician in 560 A.D. The principal pieces are called in Persian: *Farzīn* (Queen), *Fīl* (Bishop), *Rukh* (Castle), *Asp* (Knight), and *Baidak* (Pawn). Criminals in the East were often condemned to be crushed to death by elephants. The reference to this form of punishment is rather clumsily dragged in here for the sake of the pun.

and if there should be another, he would not be so sweet (=kind) as Thou.[1]

8. O God! grant that this enemy may die in a place where there is no friend at his pillow (= none to befriend him)!

9. People say to me, "O Sa'di! how long will this grief of yours last?" (I reply) "How can one be free from sorrow in the absence of his friend?"

N.B.—This Ode is a panegyric on one of Sa'di's Atabeg patrons, possibly Abu Bakr (1226-1260) to whom the *Gulistan* was dedicated.

161

1. Who will go on an intercessory mission to bring back the Beloved? for the pleasure of companionship without Her is clouded (= spoiled).

2. How should I have the power of speech in the (Beloved's) presence? Perchance the morning zephyr will deliver to Her my message.

3. To quarrel with the Beloved is just as if a thirsty soul were to befoul the Fountain of Life with mud.[2]

4. Who could tell me to withdraw my heart from the kindly sweetheart, in reliance on patience which my passion will not allow?

5. May companionship with the Beloved be debarred to that person who is unable to abandon the thought of aught else!

6. The tale of Love does not come properly from (the lips of)

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[1] The epithet *shirin* is used here on account of *khusru* in the previous hemistich, with reference to the well-known Romance.

[2] By separation from the Beloved, which a quarrel would involve, he deliberately sacrifices any chance he may have of Union with Her, which is immortality.

that false lover, who loses hope (shrinks) when a sword is brandished before his face.

7. O my Beloved ! leave me not thus (miserable and unhappy) to the joy of my foes, for he (only) acts in this manner, who wishes to afflict the hearts of his friends.

8. Come hither that I may fall at Thy feet, and, if Thou shouldst slay me, (it matters not, for) he does not die, who surrenders his soul to Thy hands.[1]

9. No one can relate the story of the night of separation save he who counts the stars (= spends the night in watching) like Sa'di.

162

1. Who can have passed by, that the perfume of ambergris exhales ? Who is it that is approaching with such ravishing grace ?

2. Jacob indicates (the coming of) the lost Joseph ; perhaps a messenger with good tidings is on his way to Canaan from Egypt.[2]

3. I lost my self-control (at the sight of the Beloved), but the

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[1] This means in Sufi phraseology that death to self is eternal life in God

[2] Kan'ān, according to the Moslem tradition, was the unbelieving son of Noah, but here, of course, it means the land of the Israelites. By Jacob is meant the Lover, and by Joseph the Beloved. There is an allusion here to the story of Joseph and Jacob, as told in the Quran xii, 90-95 .—" Joseph said, ' Take this my shirt, and throw it over the face of my father, he will become able to see,' and when the caravan departed, their father said, ' Verily I find the smell of Joseph unless ye think I dote.' They said, ' By God ! thou art in thy old error.' And when the herald of good tidings (Judah) came, he threw it (the shirt) on his face, and he was restored to sight." (Palmer's translation of the Quran, pp. 229-230). The poet means that he feels the near approach of the Beloved, which is heralded by the Zephyr, that wafts the perfume of Her tresses (in other words, Divine inspiration) to his expectant heart.

sightless do not understand that the wounds of Her amorous glances are inflicted on those who can see.[1]

4. She continues to walk gracefully, while Wisdom whispers to my mind, "Shut your eyes, for that Peerless One is coming."[2]

5. The beauty of the Ka'abah (= the Beloved) urged me on so eagerly that the mimosa thorns seemed like silk.[3]

6. O Heavenly-faced (Beloved!) I am so preoccupied with Thee that no thought of self can enter my mind.[4]

7. I am unable to close my eyes to the sight of Thee, although I clearly see that an arrow is approaching (to strike me).

8. The thousand garments of spiritual reality that I use are too scanty for the figure that Thou possessest.[5]

9. She, who the false lover imagined would perhaps show pity on Her captive, had really come to slay him.

10. Sa'di's laments have reached everyone in the wide world: Thou hast also kindled such a fire (in his heart) that a loud noise arises therefrom.[6]

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[1] By *bedīdagān* are meant the uninhabited, as contrasted with *basīr* mystics.

[2] Note the play on the words *nazar* and *benazīr*.

[3] By thorns are meant the trials and dangers that beset the pilgrim's path to Mecca. The poet implies that the true lover makes light of the obstructions that block his path to the Beloved.

[4] His mind is so filled with the thoughts of the Beloved that there is no room for anything else. The negation of self is the keynote of the Sufi creed.

Lines 6 and 7 are quoted in the *Gulistan* (v., 5). In line 7 the *Gulistan* version has *bandam* for *dīzam*, and *mugābilah* for *mu'āinah*.

[5] The poet means that all his attempts at describing the Beloved are inadequate

[6] Sa'di says that through his ardent love for the Beloved, his Odes have created such a furore that the world rings with his fame. The pun on the double meaning of *nafīr* may be noted.

163

1. Everyone is too absorbed in his own love affair to reproach me; for everyone that I see is in love with Thee.

2. Thou must be an Angel and not a human being, (endowed as Thou art) with such radiant beauty: (nay,) he is no man (= a beast) who does not gaze at Thee!

3. A son such as Thou is a comfort to his father's soul, (and) it is meet for Mother Nature to be proud on account of Thee.

4. The curved bow of Her eyebrows stretches as far as Her ear-lobe, (and) resembles a hunting-hawk that swoops in pursuit of its quarry.[1]

5. Is there a rose in the garden that resembles Thy face? Is there any cypress that is a match for Thy figure? [2]

6. The tree that bears the fruit of my Desire is too high for my short hands to reach it.[3]

7. Not an ordinary human being, but even a person made of iron, would melt like wax before the sun of Thy beauty.

8. He alone is entrusted with (= deemed worthy of) the love of the flame-faced (rosy-faced) Darling, who like a moth burns and bears (the pain).

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[1] A very fanciful conceit The poet compares the Beloved's arched eyebrow to a hunting-hawk, and Her ear-lobe to its prey. cf. for a similar idea the following line from *Zahīr Faryābī*:—

Kashīdah goshahe abru tā shashmi surmah-sāye o
Tu pindārī kamāndārīst dar dumbali āhue.

and this from Sa'di's Odes:

Sihrīst kamāni abravānat
Paiwastah kashīdah tā bunagosh:

[2] Literally, "What cypress exists, which uplifts its head (=is exalted) like Thy figure?"

[3] i.e., the bliss of Union is beyond his reach.

9. Deliver me not into the hand of Separation after (the bliss of) Union, like a harp which the musician plays after he has tuned it.[1]

10. Disloyalty to his pact with Thee will never proceed from Sa'di ; (for) with whom can that heart be occupied, which is indifferent to Thee ?

164

1. If I should call Thee a cypress (it would be a mistake, for) the cypress is not like this, and, if I should say that Thou art a moon, (it would be wrong, for) the moon is not (found) on the earth (as Thou art).

2. If you should wander through the world, and traverse the Universe, a form (endowed) with such beauty as Hers would not be found among infidels, or the Faithful.

3. Is this a ruby or Thy lips ? Is this candy or Thy mouth ? I cannot really be sure till I embrace Thee.

4. People may delineate fair devices on silk and brocade, but is there not " obvious sorcery " in Her eyebrows (which surpass them in beauty) ? [2]

5. Although the bee may possess as fine a waist (as Thine), the truth is that its mouth holds not as much honey (as Thine does).

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[1] The poet plays here on the double meaning of *nawākhtan* =to cherish and to finger, or to tune an instrument, and of *zadan* =to strike and to play on. *Nawākhtan* is sometimes used to express, as here, the preliminary run on an instrument before the real playing begins. He asks the Beloved not to use him harshly after Her previous gentle treatment.

[2] The poet means that the lovely designs worked by expert artificers on brocade look paltry in comparison with the bewitching beauty of the Beloved's eyebrows. The term *sihri mubin* is taken from the Quran (xxvii, 14), where it is used with reference to the nine signs vouchsafed to Moses for the discomfiture of Pharaoh and his people, and which they termed " obvious sorcery."

6. Although it is allowable for Thee to shed the blood of all mankind, still it is not right that Thou shouldst display such rancour towards Thy kindly lover.

7. O my heart! if you should shed your precious life at Her feet (it matters not, for) life is not precious where sweethearts are concerned.

8. And if She should choose another (lover) in preference to us, let her choose him, for She is our only choice.

9. May passion for the graceful Beloved be unlawful for that fake (= Mystic) who is not prepared to risk his life for Her sake? [1]

10. Sa'di will under no circumstances remove his eyes from Thee: unless Thou shouldst drive him away, (as) this would be the only cause.

165

1. If that Beloved of mine, who has departed on a journey, should return, (it would seem just as if) a caravan of sugar had arrived in Shiraz from Egypt.[2]

2. Shouldst Thou return and demand my blood, I would come before Thee as a pigeon that approaches the falcon.

3. If my reputation, and good name, my heart, and my religion, should all be lost, (it matters not, as) they are valueless in the eyes of the reckless lover.

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[1] *Turdāman* ("wet-skirted or polluted") has the secondary meaning, as here, of "outwardly irreligious," and hence =*kind* ("*zathe*"), and *'ārif* (Mystic). It is opposed in this sense to *zāhidi khush*, or ascetic. *Jān dar āstīn*, like the phrase *jān darkaffi dast* means to be ready to sacrifice one's life for anyone.

[2] Egypt was celebrated for its sugar, cf. Sa'di's line:

Hamānā ki 'az Misr kand āwarand
Bar dūstān armaghāni barand.

4. I have been in eager quest of this tone (of Love) all my life, to the end that this cage (of my body) might be shattered, and the bird (of my soul) fly out.[1]

5. If Thou shouldst sear the mountain's heart with the agonising wound which my soul endures, the very stones would cry out.[2]

6. On the very day I saw this face of Thine I thought that from such a face coquetry must surely be expected.

7. She, who is my Beloved, surpasses everything that is comprised within the scope of reason, or imagination, or analogy.[3]

8. If Thou shouldst return, and walk on Sa'di's eyes, it would not matter, the Beloved is (always) welcome.[4]

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[1] Sa'di expresses a hope that through the power of Divine Love his soul may be enabled to burst the bars of its fleshly prison, and win eternal life in God. The comparison of the body to a cage, and of the soul to a bird is common in Persian Sufistic poetry. cf. Sa'di's *Bustan*:

Khabar dāri ay ustakhāni qafas
Ki jān i tu murghast o nāmash nafas.

cf. another couplet of the same poet:

Humāyūn ṭāir qudusam muqaffas gashtah yakchandē
Qafas bishikast o man parwāz kardah tā chaman raftam.

The same idea finds expression in the *Divāni Shamsi Tabrīz*:

Binar bipar hallah ay murgh sue ma' dan i khwīsh
Kiaz qafas birahīdī o bāz shud par o bāl.
(xxix, 6, of Nicholson's edit.)

[2] cf Shakespeare's *Julius Caesar*, Act 3, scene 2:

"Put a tongue
In every wound of Caesar, that should move
The stones of Rome to rise and mutiny."

[3] Sa'di means that God's attributes transcend the powers of reason and imagination. The same idea is expressed in Firdausi's line:

Zi nām o nishān o gumān bartar ast.

[4] Literally, "Comes with honour." The word *manẓūr* is appropriate here on account of *dīdah* in the previous hemistich.

166

1. Whoever has seen Thy face understands my condition, for, he who has devoted his heart to Thee, cannot be patient.

2. Perhaps Thou wilt veil Thy face, or else, whoever beholds it will not be able to cover his eyes.

3. Every creature, whose eyes light on this beauty of Thine, must needs surrender his heart to Thee, and invoke blessings on Thy soul.

4. If the gardener should acquire a cypress like Thee, there would be no need of a spring (to water it), as he would plant it on his eyes.[1]

5. How many (weary) days my waiting soul has passed in the hope of spending one night with Thee ![2]

6. I get through the night in Thine absence with much effort and artifice, and even the day on which I fail to see Thee resembles night.

7. Thou canst (of course) practise cruelty and exercise authority, but, prithee, refrain from doing so, for, if the cavalier should gallop forward, the foot-soldier must needs lag (helpless) behind.[3]

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[1] Sa'di means that the cypress (Beloved) is very precious. To put a thing on the eyes is a sign that it is held in high esteem. It is also suggested that it will be watered by the gardener's tears instead of from the spring.

[2] *Rūz bashab āwardan* =literally " to bring the day to night," and hence " to pass the day." Similarly *shabe rūz gardāndan* =" to turn day into night," and here the signific simply of spending the night.

[3] The Beloved is compared to a cavalier and the lover to a foot-soldier. If She chooses in Her cruelty to ride ahead, Her poor lover is unable to keep pace with Her, and is left behind in helpless despair. cf. *Divan Shamsi Tabriz* xl, 7, Nicholson's edition :

Chūn sabzah shau piyādah zīrā dar īn gulistān
Dilbar chu gul sawār ast bāqī hamah piyādah.

8. Uplift me from the dust of Thy threshold with the hand of pity, for if Thou shouldst cast me down, there is no one who would pay any attention to me.

9. What need is there to slay the lover with a sword? he will give up his life, if you but tell him about the Beloved.

10. This information, which Sa'di has supplied, is a message to the Mystics, (but) it is not everyone who hears a speech that understands its inner meaning.[1]

167

1. Whoever beholds Thy face looks at no one else; he is never satiated with love, nor can he have enough of its joy.

2. Such is the charm of Thy graceful gait, that, if Thou shouldst strike with the sword everyone before whom Thou shouldst reappear, he would not turn away his face (from the blow).

3. I long so ardently to die at Thy feet that I have no desire to live any longer.[2]

4. (After such) a long interval wilt Thou not for an instant call to mind a lover, who cannot help remembering Thee every moment?

5. I do not know who gave Thee permission, or granted Thee sanction to shed the blood of mankind, (but) refrain from so doing, for no one acts in this manner.

6. If Thou dost not grant me the bliss (of Union), do not grudge

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[1] i.e., the hidden mysteries of Divine Love are revealed only to the initiated Mystic.

[2] i.e., death to self is eternal life in God.

me at least one look, for the sugar-seller does not practise such cruelty even towards flies.[1]

7. O Sa'di! Sing on, if you yearn for the garden (of love), for no cage-confined nightingale sings after this fashion (= so sweetly).[2]

168

1. Who may that source of mischief be that passes by armed with arrows and bow? And what kind of arrow is it that pierces the soul's cuirass?

2. She is not a creature, but a whole creation, replete with grace and excellence: O my heart! waste not thy life, for the world is transitory.[3]

3. That moon-like (= lovely) face might perhaps dislike to display itself again, if it knew what was happening to mankind in secret (through its manifestation).[4]

4. O Marvel of the Age! Prithee, come near me for a while by way of kindness, for Time is passing.

5. Thy lovely face, O Thou heart-ravishing Mistress! is quite beyond (the scope of) description and demonstration, just as are the circumstances of my condition.

6. Ere the Eastern breeze revisits the flower-bed, I see my life passing away like a flash of lightning.[5]

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[1] The confectioner sometimes allows the flies to swarm on his goods, and sip their sweets, whereas the Beloved stints Sa'di of even one love-glance.

[2] Sa'di means that his poetry is imbued with the free spirit of Divine Love, untrammelled by the bondage of matter.

[3] The short life at his disposal should be consecrated to the love of the spiritual Beloved, and not wasted in worldly pleasures. Note that the *yā* in *jehāne* is the *yae mubālighah.*

[4] The poet refers to the tumult caused in men's hearts by the manifestation of the Divine Beauty.

[5] The Zephyr is always represented as the Beloved's messenger to the lover.

7. Thou hast kindled a fire in Sa'di's heart by Thy love, (and) it is the smoke of it that sometimes passes to his tongue.[6]

169

1. I thought of gazing my fill at Her and that then perchance She might leave my heart : (but) She has taken such a (strong) hold of it that She will depart only with difficulty.

2. A heart of stone is needed on the highroad of Farewell to bear the (pain of) the day when the (Beloved's) litter departs.

3. I will stop with my fingers the tears of regret, for if I should give way to them the caravan would stick fast in the mud.

4. When the Beloved's (fair) face vanished from my view I knew not where to go (= lost my way), just like an eye from before which a lamp has been removed.

5. The waves (of Love's Sea) on this occasion have so wrecked the ship of my endurance that I wonder if even its planks will reach the shore.

6. It does not matter if I am slain with the sword of (Her) reproach : it is the departure of the Slayer that kills the spiritual lover.[7]

7. It would not be strange if the caravan of Patience and En-

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The poet fears that his short span of life may have ended before a message of hope reaches his soul from the Divine Beloved. *Yamān* is a Persian word meaning light or splendour, and in this connection it is well to distinguish between *barg i yemen* = a sword with a yemen blade, and *barg i yamān*—a flash of lightning.

[6] Sa'di means that the fire of love in his heart gives rise to the smoke of anguish to which his tongue gives expression in verse.

[7] The true lover does not feel the cruelty of his Mistress : it is separation from Her that is hard to bear. *Nazar* in the mystical sense means spiritual love.

durance should pass beyond every eye (= out of sight) when that (embodiment of) beauty and virtue departs.[1]

8. I know of no one in this city, who is not a captive to Thy charms, unless it be a person who enters the city, and leaves it, indifferent (to Thy beauty).

9. If there should be someone, who, during the whole course of his life, has not surrendered his heart to daydreams (= thoughts of love), he will come away love-sick when he crosses Thy path.

10. Reveal Thy face, and Thou wilt surely rob the Mystic's heart of patience : raise Thy veil, and the Sage will certainly be deprived of his senses.

11. If Sa'di plays not the lover's rôle, of what use to him is the kingdom of existence (= life). It would be a pity if all his life were spent in vain.[2]

12. Only he who has felt the anguish of (the Beloved's) absence, appreciates the value of Union : the wearied (traveller) sleeps in peace on reaching his destination.[3]

170

1. Who may that bright moon (= beauty) be that passes by with so (graceful a gait) ? The thirsty soul resigns his life, while pure limpid water flows beside him.[4]

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[1] The words *shakl* and *shamāil* are often used together to denote beauty of body and virtue of mind respectively. He means that no one could bear with patience Her departure.

[2] i.e., a man's life is wasted if it is not devoted to the cult of Divine Love.

[3] The traveller on the path of Divine Love cannot hope for rest, till he finds it in union with the Truth, which is his final goal.

[4] Sa'di means that the lover, who sees his mistress passing by and vainly longs for Her favours, resembles the traveller in the desert who, Tantalus-like, is unable to quench his thirst in the limpid stream that flows beside him.

2. Even if the (garden) cypress were to move from place to place, it could not be said to walk more gracefully than this One (= Beloved).

3. Is it a black-eyed Virgin of Paradise that parades before the eyes of passionate (lovers), or is it a full moon, or a doll (= belle) of China that passes by ? [1]

4. No one has gained his desire of Her save the Breeze of Spring, which winnows Her locks, and blows over Her ear-lobe and forehead.

5. The dead, on seeing Her walk, imagine Her to be the sun moving across the sky.[2]

6. Let Her plant Her foot on the heads of Her lovers, and sit on their eyes, for it would be a pity if such a Being were to walk on the ground.

7. Let him who possesses a heart, or regards religion in the city, beware, for the ruin of his heart and religion is passing by.

8. By reason of the coming and going of Her image in my heart and eyes, I am doubtful if it is really She Herself that is passing by.[3]

9. Whether She gets angry with me or not, Her will

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[1] *Hūr* and *'īn* (feminine plurals) both mean black-eyed maids in Arabic with special reference to the Virgins who will attend the Faithful in Paradise. *Māhi chārdah* means literally a moon of fourteen days and hence full. Fourteen years is a favourite age for a mistress in the Persian poets; cf. some of Shakespeare's heroines, Juliet, Miranda, etc. China was celebrated for its painters, and beautiful women, and *lu'bat* may be taken here to mean a picture or a Beauty.

[2] The poet means the dead (literally the people under ground) are revived by the sunshine of the Beloved's presence, and when She walks overhead imagine Her to be the sun moving across the sky. *Charkhi barīn* is the crystalline sphere where God's throne is fixed.

[3] This is a far-fetched conceit. The meaning seems to be that the Beloved's image is so constantly before his mind's eye, that when She actually passes before him, he is in doubt whether it is Her real self, or Her phantom that he sees.

is law: She is a sovereign, who passes by (= ignores) Her slaves.[1]

10. O Sa'di! adopt a life of retirement, and practise a lover's rôle; (though) She is a sweetheart, who passes by (= pays no regard to) the recluse.[2]

171

1. How did this smiling (blooming) rose grow, and become so lovely? Or how did this immature sour grape become so sweet?

2. Further, how did that bird come forth from the egg to become such a sweet-voiced nightingale and sugar-eating (= eloquent) parrot?

3. How did She learn such wit and eloquence that, on the day (= when) She spoke, men lost their reason?

4. The Eastern Breeze fostered a young sapling on the streamlet's marge, and in less than the twinkling of the eye, a straight (graceful) cypress stood (there) erect.[3]

5. I said to Wisdom "Rest in peace henceforth!" She replied "Be silent for that Source of Mischief has again appeared!"[4]

6. The period of Her childhood, and animal proclivities has

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[1] *Milki yamīn* (literally "the property of the right hand") is used here idiomatically to mean slaves.

[2] *Shāhid bāzī* is generally used in an unfavourable sense, but here it simply means love-making. The poet recommends a life of seclusion from the world, and devotion to the cult of Divine Love, regardless of the Beloved's ill-treatment.

[3] The poet here describes in somewhat extravagant language the rapid growth of a material sweetheart's physical and mental charms from infancy to adolescence.

[4] The poet tells Wisdom, who is in constant conflict with Love, that she may now rest in peace as the assaults of Love have ceased.

passed away: She has now become endowed with human nature, angelic qualities, and fairy-like attributes.[1]

7. Never a mouth is filled like a shell with pearls (= teeth) but my eyes overflow like a sea (with tears) in longing for it.[2]

8. O Sa'di! the fresh (= tender) bud could (no longer) be contained in its calyx; it saw a favourable time, bloomed, and became a lovely rose.

172

1. Again, to-day, our parlour is (as gay) as a parterre of flowers, (for) the delight of privacy (with Her) resembles a garden promenade.

2. Wine is permissible to anyone whose abode is in Heaven, especially from the hand of a companion who resembles the Porter of Paradise.[3]

3. To what shall I liken Thy downy cheeks and ruby lips? I would say they were like the marge of the Fountain of Life.[4]

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[1] i.e., the hoydenish girl has become a woman endowed with every imaginable charm of mind and body.

[2] A roundabout way of saying that no sooner did the Beloved's mouth become full of pearly teeth than he began shedding tears in longing for a kiss.

[3] In the Qurān (Surah lvi, 12) one reads that "blooming youths will go round about them with goblets and ewers and a cup of flowing wine from which their brows ache not, nor fails the sense." Rizwān is the gate-keeper of Paradise.

[4] The poet compares the Beloved's lips to the Fountain of Life, and Her downy cheeks to its marge. The down on the upper lip and cheeks is often compared by Persian poets to the herbage (*nabāt* or *sabzah*) growing round a spring. For the mystical meaning cf. Whinfield's *Gulshani rāz*, line 780:

Rukh injā mazhari ḥusni khudāīst
Murād az khatt janābi kibriyāīst.

4. Since I am in love with those dishevelled locks of Thine, my existence resembles Thy disordered tresses.[1]

5. What can the victim of Thy love do but speak of His heart's pain? Do not imagine that Thou canst shed (Thy lover's) blood, and keep it secret.

6. God save us from the hard anvil-like (= adamantine) heart of everyone who did not become soft as wax before the sun (= glory) of Thy face!

7. It would indeed be strange if there were a single being who did not lose his heart to Thy beauty, or if anyone remained a Muslim in the country of Unbelief (= Infidels).[2]

8. What dost Thou, whose smile is like the lightning flash, care if I weep such copious tears that they resemble a rain-storm?

9. It was unfair of Thee to taunt Sa'di with his distraction, for no one who sees such a (lovely) face remains unperturbed.

10. He who is not in love with Thy face and figure, is only a beast in human form.

173

1. I had joy of life last night for that lovely (darling) lay in my embrace.

2. I was so intoxicated by the very sight of Her, and so distracted with love that all temporal concerns and religious duties were forgotten.

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[1] *Parīshān* has the double meaning of dishevelled of hair and distracted in mind.

[2] i.e., worship Her as an idol, and thus be guilty of idolatry. He means that no one can remain a true believer in Her presence, or, in other words, the Mystic, who aspires to the cult of Divine Love, must be prepared to renounce all orthodox forms and observances.

3. To say nothing of sweet and agreeable red wine, even poison from Her hand would taste like honey.

4. By reason of Her extreme grace and beauty I did not know whether it was silver and the jessamine (that I was embracing) or (the Beloved's) breast and shoulder.[1]

5. I became all eyes and ears by reason of Her soul-refreshing appearance and speech.

6. I know not how that night (of bliss) turned to day: (for) only one who was in his sober senses would remember.[2]

7. The Muezzin repeated the call to prayer (too early) by mistake; perhaps he too like me was intoxicated and bemused.

8. We recounted (our experiences), the while both friend and foe understood (our words); for we have no longer the patience to conceal our secrets.

9. O Sa'di! perhaps it was in a dream that you saw Her: (anyhow) speak not of it to-day, as it happened last night.[3]

10. God forbid that a beggar, who by reason of his avarice (mean spirit) cannot remain silent about it, should find a treasure![4]

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[1] An instance of the Figure *laffo nashri murattab* which also occurs in the following line. The sweetheart's breast is often compared to silver, cf. 'Izzi Shīrwīni's line quoted in the *Anīs ul 'Ushshāq*:

Bari chu sīmash az asībı pairāhan majrūh.

Her shoulders are said to resemble the jessamine in their whiteness and fragrance.

[2] i.e., he was so intoxicated by the Beloved's beauty that he had lost all sense of time.

[3] Sa'di is reproached here for his determination to divulge the secrets of love as expressed in the previous line.

[4] The beggar is the Sufi Mystic and the treasure Divine Knowledge. Silence is incumbent on all seekers of divine Truth, and they are forbidden to talk about the Holy Mysteries to the uninitiated, their love, as Nicholson puts it, being too deep for words. The martyred Mystic Mansūr Hallāj is held by some Sufis to have committed a grave error in giving out the secret. This verse is a continuation of the critic's remarks in the preceding line.

174

1. I long so much (to see) the face of that sweet Mistress, that the desire to give vent to bitter lamentations, like the nightingale, comes to me (fills my heart.)

2. When in the assembly (of Mystics) I call to mind Her red lips, my breast is bedewed with tears as red as rubies.[1]

3. The colour of the tulip reminds me of the Darling's face; the appearance of verdure puts me in mind of the down on the Beloved's cheeks.[2]

4. If a rose like Her face should come into my possession, it is impossible that such a Spring could occur again within the next thousand years!

5. The *canaille* eat fruit from the garden of Her Union, while to my lot fall only the thorns from the rose-bed of Her beauty.[3]

6. Do not hope for a Union with Her unmarred by separation: assuredly after every drinking bout crop sickness supervenes.[4]

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[1] Sa'di means that he weeps tears of blood through the violence of his passion.

[2] The Persian tulip is scarlet with a black centre, the one typifying the Beloved's cheeks, and the other Her mole In modern Persian, however, *lālah* generally means the common red poppy.

Sabzah is the soft down on the cheeks and upper lip which is supposed to be of a dark green hue in poetic diction, and hence to resemble vegetation. Translated into the language of Sufis, "the cheek means the Divine Essence in respect of the manifestation of all its names and qualities, and down is the world of pure spirits which is nearest to Divinity." (Note pp. 76, Whinfield's *Gulshani rāz.*)

[3] The poet complains that the unworthy enjoy the Beloved's favours, while he has to endure the agony of separation.

[4] i e., the spiritual lover cannot expect to have the Beloved always with him, as occasional separation is inevitable, or, in other words, the Eternal Beauty is sometimes occulted by the veil of phenomena from the eyes of its votaries; cf. *Gulistan* ii., 11, and Whinfield's *Masnavi*, pp. 31.

7. Fate has cast me so far from the Beloved's (presence) that I am even content with (= to be fanned by) the Zephyr that blows from that country (of Hers).[1]

8. Separation from the Beloved eradicates all at once the root of patience, I know not when the orange flower of Union will blossom.

9. O heart of mine ! though the root of patience is bitter to the taste, yet it is easy of digestion (= delicious), since it is (eaten) in the hope of Union.

10. I cherish the hope of Union after undergoing the agony (of separation) : for the morning springs from (= follows) the night, and the antidote too is supplied by the snake.[2]

11. When the white-poplar arrow of Her cruel glances flies from (the bow of) Her quarrel-seeking (= roguish) eyebrows, it pierces the hearts of sensible folk.[3]

12. If Thou shouldst pass but one moment in my company, like a happy life, that instant only would be counted in my eyes as a part of my existence.

13. Sa'di feels ashamed of engaging in any worldly concern, even though it be sovereignity, unless it is the service of his Beloved.

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[1] *Ba manzili* =literally "at a day's journey," and hence "at a distance." By Zephyr is meant divine inspiration.

[2] This refers to the Eastern superstition that certain snakes carry an antidote to their poison in their heads. The poet means that "there is a silver lining to every cloud."

[3] There is an antithesis here between *'arabdah jū* =quarrelsome in one's cups, and *hushiyār* =sober. *Charkh* has the secondary meaning of bow (= eyebrow), the vault of the sky being arched, and is therefore appropriate to *tīr* =arrow.

175

1. If Thou wert to appear bemused, the world would be thrown into confusion, and we should be resurrected.[1]

2. If but a single ray from Thy face were to penetrate a corner of (the Mystic's) heart, a sigh would escape from the sanctuary of his hermit (= hidden) soul.[2]

3. Place the bouquet of Hope in the hands of Thy lovers, so that the travellers on the Path of Love may be eased of their pain.[3]

4. I thought that some day I would spend a moment with Thee, in fulfilment of my desire, but that wish still remains ungratified and I fear that I shall die (before it is realized).[4]

5. I fell in love, though I had known from the first that the seed of love-making would produce the branch of regret.

6. My friends say to me, " Why this mad passion and lamentation ? " (I reply) " My passion is caused by love, (and) my lamentation is due to grief."

7. My heart is gone, and so are my patience and wisdom : we only are left, my soul and I : if Thy love is the source of my grief, then it (= the soul) too will (soon) depart.

8. Sa'di always laments so bitterly through the anguish of his

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[1] Literally, " the dust of the clay of our existence (=our earthly existence) would arise from non-existence." He means that the Vision of the Beloved would lead to his spiritual resurrection =eternal life in God.

[2] Sa'di means that if only a gleam of the Divine Beauty were reflected on the mirror of the Mystic's heart, his soul would become enraptured with joy by its contemplation. The soul of the Mystic is here compared to a hermit living secluded in the cell of the heart.

[3] *Tā khār az qadam barāyad* =literally " so that the thorns may come out of their feet."

[4] Observe the play on the double meaning of " dam."

heart, that by reason of his burning (passionate) love, smoke arises (= ink falls) from his pen.[1]

176

1. My longing for Her (= the Beloved) is such that it cannot be described, and, though I should write a hundred volumes, the account would still be incomplete.
2. Thou art my sweet soul, which in bitter pain has left my frame: O Soul of mine! prithee, come back to my body, or else I shall die.
3. If I should write a chapter about every occasion when reproaches are suffered, and hardships are confronted by me, it would make a (long) story.
4. What concern for speech should he have, who yearns for Her service? The Nightingale only sings when the Rose enters the Garden.
5. Of what avail are the waters of the Euphrates of the thirsty (traveller) after his death? It was not till Majnun died that Leilah came forward.[2]
6. O Rose! I hold Thee dear, because Thy musky perfume so intoxicates me, that, one might think the fragrance of the kindly Sweetheart had been exhaled.
7. I said to the morning breeze that it must be closely connected (*en rapport*) with Her, since the Zephyr, that is wafted

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[1] The poet plays here on the double meaning of *dūd*, which signifies "ink" as well as "smoke." This *maqṭa'* is omitted in the oldest MS. (I.)

[2] The phrase *ba kinār uftādan* is a periphrastic expression for *murdan*. *Kinār* is used here as being appropriate to *āb i furāt*. By *dar miyān āyad* is meant that it was too late for Leilah to show her love after Majnūn's death.

from the air, where She is, diffuses the perfume of ambergris (in its wake).

8. The fault is Thine if at any time an impatient lover should give vent to lamentations (sighs), for didst Thou not know that when Thou kindlest a fire smoke arises ? [1]

9. (Nay), I said this in error through thoughtlessness, for, when Uzrā is guilty of cruelty, it is not proper for Wāmik to utter a complaint. [2]

10. The reed (pen) has this peculiarity that you may split it up from head to breast, and should you again demand a service of it, it would (still) come running to you on the crown of its head (in abject submission). [3]

11. The soil of the garden and flower-bed must endure the tyranny of Autumn's blast by reason of its love for the breeze of Spring.

12. O Sa'di ! though your heart should bleed on account of the Beloved's (cruelty) it is inconsistent with love that (a complaint of it) should pass from the heart to the mouth (= be uttered).

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[1] There is a play here on the double meaning of *dlūd* =smoke and anguished sighs. *Nālīdan* means to give expression to grief by sighs and lamentations. Sa'di implies that, as the Beloved has kindled the fire of love in his heart, she must expect to hear his sighs.

[2] An example of the Figure *istidrāk,* as the poet contradicts the statement made in the previous line. The protagonists of an old romance are taken here to typify the Lover and Beloved.

[3] A favourite simile with the Persian poets The reed pen can only be used when split up the middle, and is then worked on the point or head. The reed symbolizes the devoted lover, who, though his heart be broken, is ever ready for the service of his Mistress. In the *Masnavi* it is the reed flute that is " the symbol of the sighing absent lover." (See the Song of the Reed Flute in the Poem to the first Book by Redhouse.)

177

1. The love of devout (Mystics) is not inspired by any earthly passion: the journey of the poor in spirit (= spiritual lovers) is not undertaken from any wrong (sinful) motive.[1]
2. Gnostics (the initiated) enjoy the perpetual vision (of the Divine Beauty), whereas others (the uninitiated) are allowed one look only, and a second is not permitted.[2]
3. It is natural for plants to be revived by the morning breeze, whereas minerals and dead bodies are not susceptible to the Zephyr's (influence).[3]
4. If you should have the felicity of dying with a live heart, (in a spirit of piety), you will pass into a (new) life, in which there will be no more death.[4]
5. Look towards One, who will wipe away the darkness from your existence, and not towards one (God forbid it!) who is devoid of purity (= the Inner Light).[5]
6. To what city, prithee, dost Thou belong that Thou dost not enquire after Thy lovers? It may be that fidelity does not exist in the country where Thou abidest!

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[1] The words *nazar, khudābīnān, safar* and *niyāzmandān* are all used here in a Sufistic sense. *Nazar* = spiritual love; *khudābīnān* = those who see God face to face, and are continually absorbed in contemplation of the Divine Beauty; *safar* = the mystic way; and *niyāzmandān* = spiritual lovers.

[2] i.e., the Vision of God allowed those who are not perfectly initiated in the Divine Mysteries is only intermittent.

[3] The meaning is that only those, whose hearts are alive to the meaning of spiritual Love, can be quickened by the breath of Divine Inspiration. This same idea is further developed in the next line.

[4] The Sufi regards death as a spiritual resurrection, for he, who dies to self, lives eternally in God. In the language of Mystics *zindah dil* means one whose heart is quickened by Divine Love.

[5] *Zulmat*, the darkness of sin that veils the Divine Beauty, is here opposed to *safā*, the Inner Light of the heart, by means of which the Godhead is revealed to the Mystic.

7. Though the bones of the votaries of spiritual knowledge might burn like reeds, they would still be indifferent to blows like the drum, to whatever rough usage they may be subjected.

8. If Thou shouldst shed my blood, I shall not call Thee to account on the Day of Judgment, for between lovers such a thing does not occur (= no retribution is claimed).

9. The faithless rival, who on the day of the arrow-shower does not act as a shield against calamity, is not a devoted lover.[1]

10. Gaze in the mirror, (and see) what a charmer Thou art ; but, (alas !) when Thou seest Thyself, Thou wilt not look at us.

11. Another might tell the same tale (of Love) as I do, but, since he has no dealings (= mystical communion) with God, his words would not be readily understood (by Mystics).

12. Imagine not that Sa'di can be vexed at Thy cruelty, for, shouldst Thou even shed his innocent blood, it would not be unjust.

178

1. Such is the relish of wine that if you should once drink of it, you will acquire a fresh taste for it every morning.[2]

2. The root of perseverance will some day produce a tree : the branch of fair dealing will some time engender fruit.[3]

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[1] He is only a pretender to love, who is not prepared to risk his own life for the Beloved in the hour of danger. In other words, the verse inculcates the lesson of selfless devotion to God.

[2] The wine of Divine Love is referred to here, and the poet means that the more deeply he quaffs the cup of Divine Love, the more he longs for it.

[3] This and the next two verses inculcate the lesson that the path of the Mystic is beset with trouble and disappointment, and that the ultimate goal of Union can

3. A master of alchemy must put much (quick-) silver in the black earth to make gold.[4]

4. One must exercise much patience (in weary waiting) for the day when that Healer of Hearts will pass through the lane of Her afflicted (lovers).

5. The philosopher, who tells the Gnostics to close their eyes (to the Vision of Beauty), will (himself) become possessed of spiritual insight (a mystic), if he (but) see our Beloved.[5]

6. Because, when a king conquers a (new) country, the foundations of the former government are destroyed.

7. When the mad (lover) is told to be prudent and wise, it is to be feared that he will become still more mad by reason of such advice.

8. The morning call to prayer has been recited and the Derwish (= Mystic) has awaked to consciousness: give him a large measure of wine, so that he may again become unconscious.[6]

9. Bring hither the cup, O Cup-bearer! Sing me a song, O Minstrel! Place but your lips to the mouthpiece of the flute

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only be won by the exercise of endless patience and pertinacity. In the language of Sufis *mu'āmilah* = the communion of the Mystic with God.

[4] One of the earliest Arab alchemists, by name Geber, flourished in the 8th century A.D. Quick-silver was the substance sometimes used for the transmutation of base metals into gold. In this connection may be mentioned the story about Raymond Lully, who pretended to change a mass of quick-silver into gold for Edward I. *Ustād i kīmiyā* may also be taken to mean God, while *khāk i tīrah* has the secondary signification of the human body. Translated into the Sufi language, the verse means that without the divine grace the base metal of man's nature cannot be changed into the pure gold of a perfect life.

[5] The intellectual faculty of Reason is here, as always, opposed to the intuitive faculty of Love. Note the play on the double meaning of *nazar* (physical sight and spiritual insight).

[6] He means that the Mystic has awakened to phenomenal existence, and that a deep draught of Divine Love is needed to produce in him a state of personal unconsciousness, and make him lose himself in God.

so that it may become (as sweet as) the sugar cane (= produce sweet music).[1]

10. To-day Sa'di's poetry may not seem sweet, (but) to-morrow it will become a theme of conversation (= famous) like the story of Shirin.[2]

179

1. For a moment I longed to perambulate the pleasure grounds in the Spring season with a couple of companions; for one cannot always be alone.[3]
2. I saw the soil of Shiraz looking like a piece of figured brocade with all those lovely devices that are (worked) on it.[4]
3. The Province of Fars under the protection of the Atabegs' rule was at peace, but the flower garden was in an uproar owing to the plaintive cries of the birds.
4. A sweet Creature with a mouth as small as a pistachio nut has passed by to amuse Herself. How can I describe Her? It is impossible to say how lovely She was.[5]

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[1] There is a play here on the double meaning of *nai* He asks God, who is symbolized by the cup-bearer and the minstrel, to fill his soul with Divine Love, and enlighten his heart with celestial inspiration.

[2] The play on the double meaning of *shīrīn* may be noticed.

Samar is an Arabic word meaning literally conversation, or story-telling by moonlight, and hence a story Here it signifies a topic of conversation, and hence famous.

[3] This Ode begins with a glowing eulogy of the beauty of Shiraz, and the beneficent rule of Sa'di's royal patron. He contemplated a promenade in the gardens with a party of friends, but the nightingales' lament reminded him of his Beloved, whom he then proceeds to describe.

[4] He compares the scenic beauties of Shiraz, its gardens, streams, and summer-houses to the devices worked on a piece of figured brocade.

[5] The pistachio nut (*pistacia lentiscus*) is cultivated in the Greek Islands and many parts of Southern Europe, as well as in the East. The nut is reddish-green in colour, about an inch long, and oval in shape. The kernel is small and sweet, and hence is often used by Persian poets to symbolize the Beloved's mouth.

5. God knows that the anemone has not such beauty, nor the jessamine such fragrance, nor e'en the fir-tree such a shapely figure as She has.

6. The witchery of (the magican Sāmirī is in Her tumult-raising (= fascinating) eyes: the breath of Jesus is in Her sugary (= sweet) lips.[1]

7. I was in doubt whether it was an idol, or a new moon, or an angel (that passed by), or if it was the fairy-shaped, moon-faced, angel-featured (sweetheart).

8. She robbed the heart of Sa'di, nay, of a whole world in a moment, as happens on New Year's Day, when at the Prince's table the plunder (of food) takes place.

180

1. Wherever the possessor of a lovely face passes, all eyes are turned perforce towards her.

2. O Rose! show even some consideration for the nightingale, for there must be singing, where colour and fragrance are.[2]

3. The soul (of the lover) will yearn for Thee to press Thy lips to his even a thousand years after his dust has become a wine jar.[3]

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[1] *Sāmirī* (=the Samaritan) was a noted sorcerer, who is mentioned in the Quran (Surah xx, 87) as the person who made the golden calf for the children of Israel. The reviving breath of Jesus by which the dead were raised to life, is a frequent theme with Persian poets.

[2] The nightingale is the lover of the rose, the epitome of colour and fragrance, which symbolizes the Divine Beloved.

[3] This is a common conceit in the Quatrains of 'Umar Khayyam. cf.:

Dardih tu bakāseh mai azān pīsh ki mā
Dar kārgahe kūzehgarān kūzeh shavem. (320).

and *Khayyām bakhur bādah ki khāki turā*
Gah jām kunand, o gah sabu, gah kūzeh (413).

4. (Doubtless) there is in every city a fair-faced (Beauty), but not one pure-minded and pure-natured like Thee.

5. O Thou, who hast surpassed in beauty all belles of the Age, wretched indeed is he who has become like a ball, within the curve of Thy bat ! [1]

6. Is it not a pity to tie in a knot such hair (as Thine) ? Loosen it so that Thy breast and bosom may become fragrant with musk.

7. I hold that he, who has no attachment for Thee, is not a human being, but a figure of stone or brass.

8. I cannot take my eyes from Thee again : he who has lost his heart to Thee will certainly seek it (in vain).

9. My heart is so contracted (distressed with grief) that my breath is stifled like the cry of a man in the bottom of a well. [2]

10. O Sa'di ! Offer thanks (= be grateful), and suffer (the Beloved's) cruelty without a murmur, for everything good comes from the hands of the good. [3]

N.B.—This Ode has been parodied by Obeid Zakkānī.

181

1. Did I not say that the time of fasting would not last long, and that austerity would (soon) cease and sadness come to an end ? [4]

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[1] i.e., he is an object of pity by reason of the troubles and disappointments that await him in his love quest.

[2] Literally " a full respiration does not come up from my constricted heart."

[3] cf., our proverb " handsome is as handsome does."

[4] The Fast here refers to the period of separation from the Beloved which he hopes will soon come to an end.

2. Ease inevitably follows difficulty, but a man must have patience.

3. How long will that Feast (of beauty = the Beloved) hide Her face from our eyes? Look! there is the new moon, which is showing its crescent (= Her eyebrows).[1]

4. How can you close the garden summer-house at such a season? Open its door to me so that my heart may be refreshed.[2]

5. Tell the men-servants to burn aloes: Tell the maids to bruise musk;

6. For I think the graceful Sweetheart will (soon) enter by this door to greet me.[3]

7. The horsemen carry off rings (from posts), while our saucy (= coquettish) Sweetheart snatches away the hearts of the (Sufi) Fraternities.[4]

8. Whenever the Beloved is mentioned in an assembly, let the minstrel curtail his song.[5]

9. As there is no room for poetry in such a company, unless indeed it be Sa'di's Odes, when it would be fitting.

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[1] The idea is further developed in this line, in which the Beloved is compared to the *Idul Fitr*, or the Feast which is held to celebrate the termination of the Fast of Ramazan, and which is ushered in by the new moon of Shawwāl. He means that as the Beloved has appeared the long period of separation is over.

[2] Note the play here on the double meaning of *kushādan*.

[3] Verses 5 and 6 and also 8 and 9 are connected (*qita' band*).

[4] There is a play in this verse on the double meaning of *halqah*. In the first hemistich the word means the iron ring that hangs from the projecting arm of a post, which horsemen try to catch with their spears and carry off—a common item in the programme of modern gymkhanahs. In the second it signifies an association, or fraternity, of Sufi monks.

[5] He means that the mention of the Holy Name should be received in reverent silence, as it is too sacred for the accompaniment of song. In the next verse the poet takes the opportunity of eulogizing his own poetry, which he says might be recited or sung on such an occasion without irreverence, as it has a mystical meaning.

182

1. Dark is the lamp of that lover's fortune, who does not possess a Mistress.[1]

2. What business has that impostor (to-morrow) in Paradise, who is not attracted to Huris (Sweethearts) to-day? [2]

3. How can he be thrilled with delight by the praise (of God), who does not feel in secret a passionate love for the object of his praise (= God)? [3]

4. Among Gnostics no one is (considered) a spiritual lover, who does not feel attracted towards a (Divine) Beloved.

5. If a phœnix should become ensnared by a single look of (Her) hair, it would not have the strength even of a sparrow.[4]

6. My physician is an unsympathetic (Sweetheart), because, you might say, (= forsooth) she is not ill herself.

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[1] *Nāzir* and *manzūr* are here used in the Sufistic sense of "lover" and "Beloved," from the root *nazar* = Divine Love. cf. the phrase *sāhib i nazar*, meaning the Mystic, who is inspired with spiritual love for the Divine Beloved. See also verse 4.

[2] The pretender to love who fails to pursue his love-quest on earth with selfless devotion, cannot hope for Union with the Beloved, the Mystic's Paradise.

[3] *Zikr* in the Sūfi sense is an act of devotion, which in its most common form consists in the recital of the 99 names of God. It is of two kinds, *jali*, which is recited aloud, and *khafi*, which is performed with a low voice or mentally. The *Nakshbandiya* Dervishes usually recite the *zikr* in the latter fashion, and the *Chīshtiyas* and *Qādiriyas* in the former. The reciter is called *zākir* and the One praised (= God) *mazkūr*. There is a long and interesting article in Hughes' "Dictionary of Islam" on the *zikr*. The poet means that the act of *zikr* fails in its purpose, if the *zākir* is not inspired with the true spirit of devotion.

[4] The *simurgh*, which is the King of Birds, is here contrasted with the sparrow, the weakest of the tribe. Sa'di means that the Beloved's power is so great that She can ensnare the Phœnix with a single tress of Her hair, and render it as feeble as a sparrow. *Simurgh* is also a name for the thirty Mystics who have attained to the highest degree of perfection

7 But since Sa'di has tasted the honey, he makes no complaints against the bee [1]

183

1. Whenever that roguish Beauty passes by me, (it seems as if) a hundred caravans were filing past from the World of Mysteries.[2]
2. She passes before sober persons every moment, intoxicated with the wine of coquetry, youth, and charm.
3. She slays her lovers whenever She passes by, but (still) *this* lover is waiting for Her to pass by again.[3]
4. I thought I should sit in seclusion like the Wise, but She maddens me when She passes by like a fairy.[4]
5. I thought of closing the door to (= seeking seclusion from) the outside world, but there is such a pain within my heart that (my cries) will penetrate through the walls.[5]
6. Thou hast made bankrupt the beauty market of all other belles ; there is no way by which customers (= lovers) can escape from Thee.
7. I fear that the Police Inspector may become intoxicated, amorous, and love-sick like us, if he should pass the house of the Vintner (Beloved).

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[1] This verse is connected with the last *(qita' band)*. Sa'di means that, though the Healer of Hearts is cruel and unsympathetic, he does not complain, as he has enjoyed the bliss of Union.

[2] The contemplation of the Beloved's transcendent Beauty reveals to his heart the Mystery of Divine Love.

[3] He yearns to lose his personal consciousness in God. i.e., to die to self and live eternally in Him.

[4] The fairy is supposed to destroy or drive mad the person who looks at her.

[5] He represents himself as longing for solitude, which he speaks of in terms of a house that shuts him out from the world, but his love-pain is so intense that his agonizing cries penetrate its walls, and thus reveal his presence.

8. Be on your guard! for one's precious life is wasted save for that one moment that is passed in love for the Sweetheart.

9. It is (in truth) a comfort to suffer pain in the hope that some day the physician (Beloved) may come near the patient.

10. Sa'di cannot take his way to the Friend alone, for the road thither is not one which strangers may traverse.[1]

184

1. Whoever desires a thing (is willing to) sacrifice his heart and soul for it; no one to whom Thou art the point of worship, can refrain from adoring Thee.

2. Some day I shall fall in the dust, before Thee, though my life may pay the forfeit, for he who dies at Thy feet, dies an easy death.

3. I am not such a lover of outward form (= earthly beauty) as to be intoxicated with desire for you: do you know that it is the Painter of outward forms (= the creator) that has deprived me of sense and reason?[2]

4. People tell me that I am wasting my life by (my devotion to) Sweethearts; (but the fact is that) he who has not a Mistress wastes his life.

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[1] Those who are uninitiated in the Holy Mysteries of Divine Love are debarred from treading the path that leads to Union with the Beloved, and Sa'di cannot hope to find his way there without the guidance of his spiritual director.

[2] The poet seems to be addressing an earthly Mistress. *Sūrat* means phenomenal appearance as opposed to spiritual reality (*ma'ni*). Sa'di says that worldly beauty has no attraction for him, as it is the spiritual Beloved (=God), who causes all outward beauty to exist that has filled his yearning heart with love.

cf. Whinfield's *Masnavi*, p. 70:

> "Renounce these affections for outward forms:
> Love depends not on outward form or face."

5. Let him, who desires a tree in the Garden of Spiritual Reality, plant its roots in his heart, and sow its seed in his soul.[1]

6. Love and self-control do not harmonize: let him, who cannot endure reproaches, withdraw (from this business of love).[2]

7. If I prove faithless to my compact with Thee, I should be (accounted) neither honourable, nor even a man: (for) he is no true lover who is reduced to despair by reason of reproach.[3]

8. I wish that some day the Garden might behold Thy graceful figure, so that roses might be scattered at Thy feet and the Judas-tree shower its petals on Thy head.

9. How beautiful is this gait and figure (of Hers), and how admirable that poetry and miracle (of style that is yours)! O Sa'di! how long will you continue to compose? Is there no end to your "Tayyibāt." (= fine Odes)? [4]

185

1. This day has again become night in my separation (= apart) from Thee: O eyes of mine! keep watch, for sleep to you is unlawful.

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[1] One must foster the seed of Divine Love in his heart to see it grow into the tree of Union.

[2] The phrase *Pāe dar dāman āwardan* (literally = "to draw the feet under one's skirt") signifies secondarily to renounce an undertaking.

[3] *Sar khārīdan* literally means "to scratch the head," but has the secondary signification of "to lose hope," as here.

[4] Sa'di is very fond of comparing the alluring face of the Beloved to the beauty of his Odes. He speaks of his *Tayyibāt* here for the first time by name, and seems conscious of their inordinate length.

2. I have no longer the power to bear the stone (= pain) of Thy cruelty; for by reason of its tenderness, my feeble heart has become (as fragile) as a glass cup.

3. I hear people ridiculing me behind my back (and saying) "Look at this veteran, who has become (engrossed) in this vain folly (of love)."

4. It is not only I that am prey to the lure of Thy mole; for whoever sees it, has been entrapped in Thy net.[1]

5. I thought I would take but one glance at Her with the corner of my eye; (but) my gaze remained fixed on Her, and its stay there was prolonged.

6 O heart of mine! did I not tell you to turn back the reins of your love's (steed)? Now it will throw you down, since the bridle has slipped from your grasp (= you have lost control).[2]

7. This poetry of mine is produced by the love of Thy (sweet) face: the parrot (of my mind) has eaten sugar (= Thy sweetness), and hence it has become such a sweet singer.[3]

8. That impostor (= pretender to love), who has never surrendered to anyone's control, has fallen on this occasion into Thy snare and become tame.

9. The particulars of my love for Thee can never be fully described; for my utmost effort has been accomplished, and the volume has reached its end.[4]

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[1] *Dāneh* has the double meaning of grain that is scattered to lure birds into the snare, and the black spot of a mole.

[2] The poet compares Love (*nazar*) to a horse, which has become unmanageable, and will end by throwing him. This is an example of the figure *isti'ārah* or metaphor.

[3] He means that the Beloved's beauty has inspired his poetry.

[4] i.e., he has used his best endeavours to describe how much he loves Her, but his efforts are vain.

10. The people of the Age (= his contemporaries) purchase slaves with gold, (but) Sa'di has become Thy slave voluntarily, and of his own free will.

N.B —This is a well known Ode in Persia.

186

1. A week has elapsed of my life; nay, the period has stretched to ten days, since, from the Garden of Purity, the fragrance of Love was exhaled.[1]
2. The (Sweetheart), who spurned me, treated me with cruelty, and sold me for naught (= held me in no account), cannot be bought from me even in exchange for a whole world.
3. Let Her utter anything She likes more bitter still (than She has already said) about me with Her sweet lips, for it would be witty and pleasant.
4. If I should dread the thorn, I would not gain a skirtful of roses; if the object of one's desire is in the crocodile's mouth, he must seek it (there).[2]
5. Leave me not, O Beloved! for without Thee I cannot stay: do not desert me, my Darling, for I will not sever my connection with Thee.
6. I shall not occupy myself with my own concerns to the neglect of Thee; for it is impossible for anyone, who has seen Thee, to pay any regard to himself.[3]

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[1] A poetical way of saying that it is long since the Beloved has proved faithful to Her promise of visiting him, or, in Sufi language, since a gleam of the Divine Light has entered the darkened chambers of his heart

[2] Thorn = Separation as opposed to a skirtful of roses = Union. The second hemistich means that to attain one's desire, dangers and difficulties must be faced.

[3] Annihilation of self is the rock on which Sufism is based.

7. It is an easy matter to bless Thee and to hear abuse (from Thy lips); for what can be better than to hold converse with Thee?[1]
8. I strove hard to refrain from revealing my heart's pain (love), (but) in the end I was at death's door, and my strength failed me.
9. Prithee, O Minstrel, cease playing this lover's melody! How long wilt Thou continue to sing it? for my veil (of secrecy) has been rent by Thy harp.[2]
10. Those who thirst for Thee have died on the marge of the Fountain of Life. How long can they gasp like fish on the dry land?[3]
11. Give ear to Sa'di's poetry, O Thou who art indeed beautiful, especially when Thou puttest pearls in Thine ears.[4]

187

1. Whoever passes his life without Her (= the Beloved), feels depressed if he does not die.
2. I was determined not to surrender my heart to anyone, but that graceful cypress (= Beloved) robs me of my heart.
3. I am in love with Her figure, but that cruel (Beloved) treats me unkindly.

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[1] He means that to hear the Beloved speak even abusively is a pleasure.

[2] The poet means that the poignant anguish caused by hearing the Minstrel's love chant, which awakens old memories, constrains him to reveal the secret of his love.

[3] There may be a subtle allusion here to the way in which the Fountain of Life was discovered by a dead fish being revived after it was accidentally thrown into the healing waters of the spring.

[4] Sa'di plays on the double meaning of *marwārīd*, which may signify pearls or gems of verse. He means that his poetry resembles pearls, and when the Beloved listens to it, She may be said to put pearls in Her ears and so enhance Her beauty.

4. The snow of eld settles on my head, but my nature is as young as ever.[1]

5. I did not tell people the state of my heart, but my tears revealed it.

6. He who struggles against Heavenly Fate (= the Divine Decree) only smites cold iron.

7. Wisdom has no power of resistance against Love: it puts up with it by reason of its powerlessness.

8. The eyes of Sa'di, in expectation of (beholding) the Beloved's face, pour out pearls (tears) just as his mouth does (poetry).

9. Doubtless there must e'en be frenzy in this mind (of his), since it produces such sweet poetry.[2]

188

1. The Beloved is faithless to me; She forsakes me without a cause.

2. That perfidious One has extinguished the candle of my life: She displays Her bright beauty elsewhere.

3. She acts like a stranger to Her kinsfolk, while to strangers She shows friendship.

4. That cruel Dear One is (in reality) a seller of barley, while She makes a show of (selling) wheat to me.[3]

5. My Beloved is (in truth) a reprobate, a tavern haunter,

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[1] Of Nizami's phrase, *Marā'barfbārīd bar pari zāgh.*

[2] Note the antithesis between *shori* (brackish), and *shīrīn* (sweet), and the pun on the double meaning of *Shori.*

[3] The poet means that the Beloved's wares are not as valuable as She makes them out to be, or, in other words, She deals treacherously with him. cf. Sa'di's line:

Ba bāzāri gandum-farūshān girāe
Ki īn jānfarūshast o gandum numāe.

and a rake, (though) before Her lovers forsooth She acts the ascetic.[1]

6. O Muslims ! come ye to my aid, for such an One (= the Beloved) is guilty of impiety.[2]

7. The ship of my life is wrecked by Her love, and She abandons my poor self (= leaves poor me to my fate).

8. Whatever cruelty and oppression falls to my lot (at Her hands) is a calamity wrought by Fate.

9. The sweet-voiced Sa'di begs a kiss from Her lips for the sake of Love.

189

1. His customers swarm round the sweetmeat seller (to such an extent) that he must either pinion the flies' wings, or cover up the honey.[3]

2. And so whoever accepts a cure (for love-sickness), or listens to counsel (against love), is either not a lover at all, or, if he is, he is not a sincere one.

3. If Thou shouldst command Thine obedient slave to profess infidelity he would do so, and if Thou shouldst prescribe poison for a companion (= member) of Thy circle, he would drink it.[4]

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[1] He simply implies that the Beloved is chary of Her favours to him though lavish with them to others.

[2] Note the peculiar meaning here of *fulani* = the Beloved of God. cf., Divāni Shamsi Tabrīz (Nicholson's Edition, Ode VI, 8).

Gūyam azīnhā hamah 'ishqi fulānī marā.

Kase is often used in the same sense.

[3] i.e. the Beloved's lovers are so numerous that She must either stop their advances, or deny Her favours

[4] He is willing to proceed to any lengths in his limitless devotion even to the extent of disregarding the external forms of Orthodox religion.

4. A candle in Thy presence resembles a light in front of a fire: a rose in Thy hands is like the (vain) display of beauty before Joseph.[1]

5. Gain cannot accrue to merchants of the sea without incurring danger; he, to whom Thou art an object of desire, will struggle (to secure it) as long as he has breath.[2]

6. The leaf of my eyes does not become dry in the winter of Thy separation, and this is strange indeed, as in the winter fresh leaves (usually) wither.[3]

7. Whoever does not possess a Sweetheart (only) wastes his life, just as a thing which is not boiled on the fire, does not become cooked.[4]

8. Unless there is some hidden grief, one's tender feelings would not find expression; Sa'di too has seen a rose (= Beloved), and so, like a nightingale, he laments.

190

1. He who is not tranquil at heart will never engage in diversion: The friend, who has (once) journeyed with a companion, will never travel alone (again).[5]

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[1] Sa'di means that a candle would be obscured by the splendour of Her face, just as a rose is put to shame by Her matchless beauty. *Farūkhtan* here is used in the idiomatic sense of "showing off or making a display of anything."

[2] cf. Sa'di's verse, Gulistan, Chap. I, Story 17:

Yā zar ba hardū dast kunad khwājā dar kinār
Yā mauj rūze afghanadash murdah bar kinār.

[3] A far-fetched conceit to express the poet's meaning that during the period of separation from the Beloved his eyes are wet with tears. cf. with "Winter of Thy separation," Shakespeare's phrase, "Winter of our discontent." (Richard III, Act. I, Scene I).

[4] The heart that is not purified by the cleansing fire of Divine Love is dead. One might as well expect viands to be cooked without fire as to think that a heart can be alive without love.

[5] The lover, whose heart is perturbed with passion for the Divine Beloved, is

2. The breeze of the World's Repose does not blow on my wounded heart: (but) the true dawn will not appear till the long dark night has passed away.[6]

3. The area of the world (seems) restricted to heart-ravished (lovers), for he who is stuck fast in the mud in one place is powerless to move elsewhere.[7]

4. Thoughts of the Beloved will never leave the heart of the love-maddened (wretch) by the sight of the rose and the tulip in the pleasure ground.[8]

5. With Thee as a companion I would walk on mimosa thorns as willingly as one who treads brocade.

6. The pheasant, in spite of all its elegant gait, cannot compare in grace of movement with Thee, however coquettishly it may strut in the garden.

7. O Throne of Solomon! (= Beloved) shouldst Thou pass over us in this fashion, it would (indeed) be strange, if a poor little ant (lover) were not crushed under foot.[9]

8. How do the gardeners fare at night on account of the annoyance caused by nightingales? For during the season of the Rose, their clamour is never absent from the garden.[10]

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not attracted to worldly pleasure, and when he has once become accustomed to associate with Her, he will always yearn for Her company

[6] He longs for the breath of divine inspiration to soothe his wounded spirit, but the dawn of Union must be preceded by the long night of Separation.

[7] The extent of the world's wide space avails the lover nothing, if he is confined to one place (the Beloved's threshold) and unable to move therefrom.

Bagil uftād here means to be fettered by the shackles of Love.

[8] He is so occupied with contemplation of the Divine Beauty that worldly pleasures have lost their attraction for him.

[9] There is an allusion here to the story of King Solomon and the ants, Surah XXXII, 19.

[10] The Guardian of the Beloved is represented as being disturbed by the voice of Her lovers' laments. In Sufi parlance by *ragīb* and *bāghbān* are meant the obstacles that hinder the Mystic's upward Path, and prevent his access to the divine Beloved. This may often be taken to mean the Devil, or the Spirit of Evil.

9. My poetry has circulated throughout the world, though it has not come to Thine ears: indeed no words of mine can reach the place where Thou art.[1]

10. Tell him who tries to induce us by his advice to forsake Thee, to use the sword, as Thy lover will not leave Thee by conciliatory measures.

11. O Thou idol of Yaghma! veil Thy moon-like face, lest the hearts of the people of the city may be plundered.[2]

12. Precious jewels are taken from the shark's mouth, (and) no one, who is concerned about his life, voyages on the sea.[3]

13. O Sa'di! bear your burden (patiently), and forget not the Beloved; Wāmiki's love does not cease by reason of Azrā's cruelty.

N.B.—This is a famous song in Persia.

191

1. Whoever possesses a little (private) flower-bed, does not promenade in the (public) garden: he, who has (once) been happy at home, will not go away with mind distraught.[4]

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[1] i.e. the Beloved's presence is too sacred to be invaded by the profane art of poetry.

[2] There is a play here on the double meaning of *Yaghma* which signifies a town in Turkestan celebrated for beautiful women, as well as the table of booty. *Māhi nukhsārah* literally = "the Moon of Thy face."

[3] Pearls are generally obtained in estuaries frequented by sharks, and hence pearl fishers have to risk their lives in diving for pearls. Sa'di means that in order to attain Union with that "Pearl of great price," the Beloved, many trials will have to be faced. *Nihang* also means a crocodile.

[4] The lover of the true Beloved, whom he adores in secret, is indifferent to the society of worldly pleasures.

2. He, whose skirt is caught even by a thorn (of the spiritual garden), will not again yearn for an (earthly) rose-bed.[1]

3. The journey (of the pilgrim) to the (material) worship-point (Mecca) is long, whereas the attendant (at the holy shrine = Mystic) is (ever) in the Beloved's company: he whose face is turned towards the spiritual worship-point (God), need not wander through the wilderness.[2]

4. The soul of the (spiritual) lover will not yearn for the delights of Paradise, even though the keys of all the doors of Heaven were brought to him.[3]

5. If the fragrance of spiritual Truth should some day intoxicate your brain, your heart will never long for the rose, the tulip, or the sweet basil.

6. He, who knows where the Beloved's abode is, would be an impostor if he did not face (Her) arrows (= risk his life to get there).[4]

7. The attribute of the sincere lover is surely this, that he will not prove false to his promise (of fidelity), even though his life should pay the forfeit.

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[1] The esoteric meaning would seem to be that once a gleam of the Inner Light penetrates the darkened chambers of a man's heart, the world and its material pleasures cease to possess any attraction for him. The same idea is expressed in line 5.

[2] Orthodox Muslims, whose goal is Mecca, have to brave the perils of the desert before reaching their place of worship, whereas Mystics, who worship at the altar of the Spirit, need not go anywhere, as they are always in the presence of the object of their adoration, the Divine Beloved. cf. the line of Hafiz:

Jalwah bar man mafarūsh ay malikul haji
Ki tu khāneh mi bīnī wa man khānah khudā mi bīnam.

Majāwar, literally a shrine or mosque attendant, denotes in the language of Sufis a Mystic, who goes to Mecca and settles there for a certain period, thus marking a fixed stage of his spiritual progress.

[3] The Mystic's Paradise is Union with the divine Beloved. The Heaven of the Orthodox Believer is not his spiritual goal. Rizwān is the gatekeeper of Paradise, or Paradise itself.

[4] *Barsar i paikān raftan* = 'to get within arrow-shot."

8. The heart-enamoured (passionate lover) should say to his admonisher,—" Be gone ! good Sir, for this is a malady which cannot be cured by any remedy."

9. The image of Love will not leave my heart by reason of reproach : the carving (picture) engraved on a stone, will not be obliterated by a flood.

10. Wisdom did not desire to see (associate with) Love, but every cheat must go to prison.[1]

11. O Sa'di ! if you should (try to) describe the particulars of your love for Her the whole night through, the night would come to an end, but your explanation would remain unfinished.

192

1. O God ! How blessed was the witchery (practised by Her) last night, when She passed by the victim of Her separation.[2]

2. Perchance the Beloved, on whom we look with the eyes of love, will regard us with kindness.

3. I will not again complain of the bitterness of separation, for the fruit of Patience which we have tasted is sugary sweet.[3]

4. It is impossible to say what the beauty of Her face resembles : you might say that at that (dark) midnight hour, a door of Day was (opened for us.)[4]

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[1] Reason was unwilling to meet Love, but could not escape from Love, which is the only reality, just as no criminal can avoid going to prison.

[2] Sa'di means that the Beloved's presence revived him.

[3] Observe the play here on the double meaning of *Sabr*, one signification of which, (the bitter colocynth), is antithetical to *shakari* (sugary).

[4] i.e., the brightness of Her face turned his dark night into day.

5. No one would approve (my judgment) if I were to say that She is a full moon : (nay) She is a garden on every branch of the trees of which hangs a moon.[1]

6. Never say that I had any consciousness of myself, or of anyone else in the World, at the moment when I came to know Her.[2]

7. In the plane of Her praise, I have reached a stage wherein to my eyes both the Here and Hereafter seem of no account.

8. She existed and I—Nay, delete me, for in Her presence, it cannot be said that there is any other entity.

9. Against the amorous glances of the Beloved which She drew (flashed) like a sword, we looked to Patience (for a shield), but found it but a weak defence.

10. O Sa'di ! You cannot again close your eyes (to the Beloved), for your heart, which had a little patience, has been stolen (by Her).

193

1. It behoves the lover to prefer the Beloved's every action to his own desires.[3]

2. Beware of anyone who complains to strangers of the pain he suffers at the Loved One's hands.[4]

3. Bear (with patience) the burden of the Sweetheart's (cruelty) for he gains a skirtful of roses, who endures the thorn.

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[1] She was, as it were, a whole firmament of moons.

[2] His illusive phenomenal existence was annihilated in the presence of the Divine Glory. The same idea is expressed in line 8.

[3] Selfless devotion is the keystone of the Sufi's creed.

[4] There is a play here on the double meaning of *zinhār*.

4. The abode of Love is in the Tavern: what business has Reputation there? [1]

5. Be not a slave to carnal desires: it is the (vile) city cur that hunts for bones. [2]

6. To become intoxicated by (= enraptured with) a (fresh) Dear One every night causes crop-sickness (= disgust) in the morning when you are sober. [3]

7. The Magistrate of the City of Lovers (= King of Lovers) should confine himself to (= be content with) one Mistress. [4]

8. Sa'di's (place of) promenade is the King's Palace: it is seldom that anyone passes there. [5]

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[1] Tavern = Unity of God. cf. line 842 of the Gulshani Rāz (Whinfield's edition, p. 81).

Kharābāt ashyān i murgh i jānast
Kharābāt āstān i lā makān ast.

The tavern haunter, or Sufi Mystic, is represented as being so absorbed in contemplation of the Divine Beauty that he pays no attention to the external forms of religion and the rules of conventional morality. cf. too line 847 of the Gulshani Rāz (same edition):

Sharābi khurdah har yak belab o kām
Farāghat yāfteh az nang o az nām.

[2] *Shahr band* literally means "confined to the city," and hence a captive. Carnal desire is here compared to a town cur that noses in the dung heaps for rotten bones.

cf., Umar Khayyam (Quatrain 61):

Nafsat bah sagi khānah hamī mānad rāst
Juz bāngi miyān tahi azo hīch nakhāst.

[3] The poet refers here to the worldly lover, whose fickle passion for earthly beauties is soon satiated.

[4] Sa'di calls himself the King of Lovers and says it behoves a spiritual lover to be satisfied with one Mistress—the Divine Beloved. Note the occurrence of the analogous terms, *shāhid* and *qāzi*.

[5] By the "King," is meant the Beloved. Sa'di says that he frequents the precincts of Her abode, which are rarely visited, as only initiates can obtain access there.

194

1. One can indeed do without everyone else, but Thou art indispensable, as Thou hast no peer.
2. A well of sweet water requires a stone (to cleanse it): a rich man's banquet is attended by beggars.[1]
3. Is that sweat from Thy body, or is it rose-water? Is that breath from Thy mouth, or is it *abīr* (perfume)? [2]
4. I have lavished on Thee my body, my reason, and my soul: I have consecrated to Thee my heart, my eyes and my mind.[3]
5. What is the heart? It is the vital spirit by which I live. O Beloved! ask me to give it and I will tell Thee to take it.
6. The comfort of the soul is derived from that sword-hilt of Hers: the balm of the heart comes from Her quiver of arrows.[4]
7. To whom shall I speak of my hidden pain? for no one knows of my agony save the All Knowing (God).
8. I am reproached by people who say to me "What did you see in Her?" (But) the blind man does not know what the seeing one beholds.

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[1] This refers to the method resorted to by the Arabs for cleaning wells in the desert. *Rijām* is a stone tied to the end of a rope let down into a well which stirs up the mud and cleanses the water. The poet means that the Beloved ought not to despise her poor lover, however rich and high-born She may be, for even a worthless thing like a stone is used to sweeten wells, and a bountiful Prince may condescend to entertain beggars.

[2] *'Abīr* is a compound perfume composed of musk, sandal wood, and rose water.

[3] *Waqf* is a term which technically signifies the appropriation or dedication of something to charitable use, or the service of God.

[4] Ṣa'di means that death at the Beloved's hands, or for Her sake, is Life everlasting, or in Sufi parlance, death to this corrupt phenomenal self-existence is eternal life in God.

9. How can the helpless deer that is neck-bound fail to follow the trapper ?

10. It is enough for him who has a distracted heart like me, to give expression to charming poetry.

11. Do you know why Sa'di's lament is so pleasing ? An agreeable scent is exhaled when aloes-wood is burned.[1]

195

1. O Patience ! Be firm (in helping me) : for my Mistress has broken Her promise, I am undone, and the Beloved has not been won.

2. Sighs rose from my heart, and my eyes were congested with blood. O God ! what have I done that the Beloved should stay away from (= desert) me ?

3. The Beloved had no pity on my (poor) frame, which is bent like a bow : (for) She suddenly passed from my side like an arrow.[2]

4. All my life I have laid the face of devotion on the Beloved's threshold, and thought that, perhaps, She might open a door for me (= vouchsafe me access to Her), but (alas !) She has closed it.

5. An enemy would do just as Thou hast done to a friend ; in fact She is a friend that is amicable with my enemies.

6. In my (deep) love for the Beloved I grudge neither silver

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[1] This line is connected in meaning with the verse preceding. *'Abīr* here denotes aloes wood which gives forth a fragrant odour when burned in a chafing-dish. The poet means that the sorrow-laden heart often distils the sweetest poetry, just "as herbs, though scentless when entire, perfume the air when bruised."

[2] Bent like a bow = bowed with grief.

nor gold, but tears, and the heart's ardour (longing), are my (only) companions.[1]

7. O Sa'di! Since the infidelity of your Beloved has become confirmed, break off all hope in your heart, for She has broken Her promise to you.

196

1. Who is it that goes a-hunting with the feet of Her lovers' hearts (bound) in chains?
2. She is the foster-sister of the Sorceress of Babylon, and the equal in coquetry to the Belles of Kashmir.[2]
3. She is a Paradise, if you have heard of it through the sight of which the old man becomes young.[3]
4. Through his love for the bow of Her eyebrows, the victim pays no heed to Her arrows.
5. The painter, when he beholds Her (lovely) face, will throw away his pictures from his hand.
6. O Thou, who art a powerful archer (= hard hearted), and weak in (the fulfilment of Thy) promise, Thou hast gone from me! But so it was ordained by Fate.[3]
7. The short-sighted vainly reproach and admonish me for my love (for Her).
8. The blood, which my nature has imbibed with the milk

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[1] Note the appropriateness of *āb i chashm* (= tears) to silver, and *ātash i dil* (= fire of the heart) to gold.

[2] Babylon was famed for its sorceresses as Kashmir for its beautiful women.

[3] An allusion to the tradition that those who die in this world, young or old, are made to be thirty years of age when they enter Paradise. (Hughes' Dictionary of Islam).

(that nourished me) will only leave my body with my life.[1]

9. If the Beloved of the ardent lover should demand one's life, it is not allowable to withhold or delay (its surrender).

10. Let him, who wishes to act according to the Beloved's will, forgo his own desires.[2]

11. O Sa'di ! since you have become the captive of love, the only resource open to you is to abandon (every) resource.

197

1. The time has come when the fragrance of the rose-garden overpowers the (scent of) the perfumer's rose-water.

2. (And) the sleeplessness of the wakeful nightingales has driven slumber from the heads of the sleepers.[3]

3. We have done away with (abandoned) the cell of austerity, (for) who takes the prayer carpet to the Wine Tavern ? [4]

4. Let us be sincere and divest ourselves of this patched

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[1] Sa'di means that the spirit of Love, which he imbibed, as it were, with his mother's milk, has become so engrained in his nature that it cannot be eradicated save with his life. cf. the beautiful line of Hafiz :

'Ishqi tu dar darūnam o fahmi tu dar dilam
Ba shīr andarūn shud o bajān badar shawad.

In the belief of Eastern peoples, a man's habits, passions, spirit, and temperment, all depend on the blood, which he has received from his parents, and which is the source of all his being.

[2] i.e., become dead to self and resign his will to that of the Beloved.

[3] This line is connected with the preceding verse. The poet means that it is the season of Spring, when roses are in full bloom and nightingales fill the night with song.

[4] He has abandoned a life of austerity, and become a tavern-haunter, or, in Sufi parlance, he has given up the outward forms of religion to become freed from self, and absorbed in contemplation of the Eternal One.

cloak (the badge of hypocrisy), which conceals the girdle of infidelity.[1]

5. Arise, for Thy languorous eyes are heavy with sleep, and a thousand tumults wake up (= are aroused thereby).

6. A (worldly) Beauty might sometimes steal a heart, but Thou hast robbed all mankind of their hearts at once.

7. Either give Thine heart to me, or else release my heart from Thy control.

8. We have no road to go, nor the face to stay (= dare we stay): our Sweetheart is wearied of us (by our presence), while we are captives (of Her love).

9. A wound at Thine hands is best, if I must needs suffer a wound: Thy load is best if I have to carry a load.

10. I have resolved to wallow in blood, but not to turn away from the Beloved.

11. If I were offered (the delights of) the Here and the Hereafter, and told to choose these two, and give up the Beloved,

12. I would not sell my Joseph (Beloved), so keep your base silver.[2]

13. O Sa'di! if you are a real man, you will not turn away from Her in spite of much cruelty and injustice (on Her part).

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[1] That is, we must not make a pretence of outward piety, when we are really infidels at heart. Literally the verse runs: "Let us be one-coloured (cf. *du rang* = hypocritical), so that the patched cloak, which covers the fire-worshipper's girdle, may no longer be."

According to Sufis, *zunnār* is the emblem of true obedience, the patched cloak is a sign of hypocrisy, and idol worship is essentially Unification.

cf. lines 866-7 of the Gulshani Rāz:

But īnjā muzhiri 'ishqast o waḥadat
Buvad zunnār bastani 'adqi khidmat;
Chu kufr o dīn buvad qāim bahasti
Shavad tauhīd 'aini but parastī.

[2] This line is connected with the preceding verse. There is an allusion here to the sale of Joseph by his brothers to the Egyptian merchants for a few dirhams. By base silver are meant the delights of this world, and the joys of the next.

198

1. The moth cannot bear to be far from the light, but if she tries to approach it, it consumes her.[1]
2. Everyone is engrossed with some attachment (or other), (but) the spiritual-minded (Mystics) are devoted to the love of the Beloved.
3. At the time when the Day of Resurrection happens, the Court of Account will be held, and the Royal mandate presented.[2]
4. O God! since Thou (= the Beloved) wilt be in Paradise, let no one look at the Huris.
5. We shall live again through the mention of the Beloved's (name); the rest will be brought to life by the blast of the trumpet.[3]
6. We are intoxicated by the pure wine of (spiritual) love: we do not thirst for (the fountains of Paradise) *Salsabīl* and *Kāfūr*.[4]

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[1] The moth is the lover and the light the Beloved. The lover is represented as deliberately sacrificing his life for love's sake.

cf., Sa'di's Bustan, Chap. III, line 315, *et seq*.

[2] The *manshūr* is a diploma, or patent, not bearing the Royal Seal, whereas the *tughra* is signed with the Imperial signature. *Manshūr* here signifies a summons to appear before the Court of Assize. The poet means that on the Day of Resurrection, the dead at God's command shall rise from their graves and assemble for judgment. This line is connected in meaning with the verses following.

[3] *Zikr*, as mentioned before is, in the language of Sufis, a religious exercise, which consists in repeating the Holy Name in its various forms, either aloud or mentally.

By "blast of the trumpet" is meant the blast of Resurrection, which will be sounded by the Angel Israfīl on the Last Day. According to the Muhammedan traditions there are to be three such blasts with a long interval between each, viz.: The Blast of Consternation, the Blast of Annihilation, and the Blast of Resurrection.

[4] *Salsabīl* is a fountain in Paradise mentioned in the Qurān (Surah LXXVI, 10), and *Kāfūr* is another heavenly spring referred to in the Qurān (Surah LXXVI, 5).

7. I, as well as the heart-sick wakeful lover, can appreciate the prolongation (duration) of the long dark night.[1]

8. Prithee, what will be gained by our destruction? What can a Phœnix do with a sparrow?

9. It is to be feared that a spark from the sighs of ardent lovers will burn the veil of self-control (respectability).[2]

10. To outward appearance Thou art not near us, but Thou art never remote from our mind's eye.[3]

11. I cannot traverse the road that leads away from Thee: ensnarement in Thy noose is better than separation.

12. O Sa'di! since you desire the honey, you must endure the bee.[4]

199

1. Light irradiates the sky from Thy sun-like face: say "He is God alone!" (and may) the Evil Eye be averted from Thy face![5]

2. One cannot point to a human being like Thyself in the Universe: nay, even in the Garden of Paradise, there is not a Huri to equal Thee!

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[1] *Ahang* literally means the prolongation of a musical note.

[2] i.e., will reveal the secret of his love, and expose him to the taunts of his friends. *Hijābi mastūr* literally means "the veil which covers the respectable or self-controlled person."

[3] Though absent in body, the Beloved is always present in spirit.

[4] i.e., he must be prepared to face disappointment and sorrow in order to reach the goal of Union with the Beloved, or to quote the Talmud, "the way of Life Eternal is only trodden by the road of suffering."

[5] The *sūratrul ikhlās*, or Chapter of Unity, is usually recited to avert the Evil Eye. It is one of the shortest chapters in the Qurān, and runs as follows:

"Say He is God alone!
God the Eternal!
He begets not, nor is begotten!
Nor is there anyone like unto Him!"

3. Should a Huri behold such a heavenly face (as Thine) on the Judgment Day, she would acknowledge her own shortcomings, if she were just.

4. Our night will only then be turned to day when Thou emergest from Thy bed-chamber (closet), like the dawn appearing after a long dark night.

5. It would not be strange if the living felt an attraction for Thee, since even the dead will rise up from their tombs through love of Thee.[2]

6. Those beasts, who are not filled with love for such a beautiful Mistress as Thou art, cannot be said to possess souls.[3]

7. The horse-hair veil cannot counteract (annul) the fascination of Thine eyes, (for) the drunkard cannot hide (his condition) however he may try to conceal it.[4]

8 Since Thou dost possess such sweetness, it would not be strange, if, on Thine account, the bee should take to wearing the yellow patch, and gird itself with the infidels' sacred thread.[5]

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[2] Literally, "will sit up from their graves." He means that the reviving influence of Divine Love will quicken even the dead to life.

[3] Sa'di compares men, who are not inspired by Divine Love, to beasts without soul.

[4] The horse-hair veil is drawn over the eyes by Muhammedan ladies to conceal the upper part of the face. There is an allusion in the word *mast* to the Beloved's languorous eyes, which are considered a beauty in the East. The poet means that though the Beloved wears a veil to conceal Her features, still Her eyes exercise their charm in spite of it. In Sufi language this means that gleams of the Divine Light reach the chambers of the Mystic's heart, even through the veil of phenomenal self.

[5] *'Asali* has the double meaning of honey and the patch of yellow cloth which the Jews in the East were compelled to wear on their shoulders as a mark of distinction. Sa'di means that the Beloved's influence is so far-reaching, and Her sweetness so over-powering, that all Nature succumbs to them. The bee among other creatures joins Her ranks, and becomes an infidel, the *'asali* and *zunnār* being badges of infidelity. In other words the true Mystic despises the empty forms of

9. O Beloved! I cannot relate what I suffer in Thine absence, save in Thy presence.

10. Both Thou and I to-day are the cynosures of men and women, (for) I am famed for my sweet poetry, and Thou for Thy beauty.

11. I feel aggrieved that Thou shouldst be looked at by every eye; O Sa'di! it is not strange that you should be filled with jealousy, (for) "Sa'd is jealous."[6]

200

1. As long as I have lived I have accomplished no (good) work, (for) to tell the truth, my life has been passed in wantonness.

2. At the hour of Resurrection, I shall have nothing to depend on save (the hope) that God may pardon me.[7]

3. Many will be the reproaches that one's precious soul must suffer from the tyranny of his impure nature on the Day of Judgment.[8]

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orthodoxy, and turns to idol-worship (Unification), which is explained in lines 877-78 of the Gulshani Rāz (Whinfield's Edition).

Zi islāmi majāzi gashtah bīzār
Kirā kufri haqīqī shud padīdār
Darūn i har tane jāne ast pinhān
Bazīr kufr īmāne ast pinhān.

[6] The poet plays on his own name and that of Sa'd, who was a great friend of Muhammed. At his funeral, the Prophet turned away his face as he was being lowered into the grave. On being asked the reason, he said that the Huris of Heaven had come to receive Sa'd's spirit, and as they belonged to him, he could not look at them. It was on this occasion that he is said to have given expression to the phrase, "Sa'd is jealous, and I am more jealous, and God is more jealous than either."

[7] *Dastavez* also signifies "a present given by an inferior to a superior, so that he may not go empty-handed," and the line may mean, "I have nothing to offer."

[8] There is a reference here to the two sides of human nature always warring against each other, the pure and impure. *'Arz* literally means the Grand Review, when the souls of all mankind are mustered before the Supreme Judge.

4. Sometimes I think how nice it would be, if there were no Resurrection Day, so that the evil (= sinners) might not be put to shame before the good (= saints).

5. But, again, I reflect that it would be wrong to give way to despair, (for) what would be the forgiveness of a hundred thousand like me to His (= God's) bounty ?

6. My friends tell me to repent of my sins, (but) no sooner do I make a vow of repentance than it is broken.[1]

7. The eyes of my judgment cannot perceive the road of expedience : forgive my sin, or, through Thy grace, set a lamp before (my face to guide me).[2]

8. Through shame of my sin, I cannot lift up my head, (but) if Thou only dost bid me raise it, I will uplift it to the highest Heaven.[3]

9. Although my disobedience has transcended all limits, and my offence is past all reckoning, still whatever I am, I am hopeful as ever of Thy pardon.

10. O God ! what (good) work can Sa'di accomplish that would meet with the approval of Thy divine Majesty ? Either grant me strength, or pass over (= forgive) my weakness.

N.B.—This beautiful Ode is purely devotional.

201

1. It is all one to the lover, whether he sleeps on brocade or thorns, if he cannot embrace the Beloved.

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[1] Literally, "his vow of repentance will never last."

[2] i.e., his unaided judgment cannot direct his course on the path of life without the lamp of Divine Guidance to light his way.

[3] *'Illiyin* = the seventh Heaven.

2. Although another may feel patient without the sight of the Beloved, I cannot remain tranquil in the fire (of Her love).

3. My sighs are (like) a fire, the smoke of which rises to the sky: my tears resemble a spring (a river) the waves of which dash against the shore.

4. Although we are not indispensable to Thee, yet we seek Thine aid, and, though Thou art independent of us, still we rest our hopes in Thee.

5. O Thou who art engrossed and happy with the Companions of the cave, our glance is directed to the door like the dog of the Seven Sleepers.[1]

6 All this burden (of love) I endure, and proceed on my way: (= the Path of Love) a rutting camel moves quickly under its load by reason of its joyousness

7. We have cast down the shield (= surrendered), (and) submitted our necks (to Thy blow): it is Thine to command whether Thou slayest us, or givest us quarter.

8. Shouldst Thou strike me with the sword of cruelty, Thy blows would be a comfort: if Thou didst frown, "Thy bitters would be very sweet to my soul."[2]

9. O Sa'di! if you should be cauterized with the brand of Love, (it matters not, for) the brand of the Master is a glory to the Slave.

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[1] There is a double allusion here, firstly to the Companions of the Cave, and secondly to the Seven Sleepers. The Prophet Muhammed and Abu Bakr are called yārāni ghār from the circumstance that they took refuge in a cave on their flight from Medinah, and hence the phrase has come to signify intimate friends. The legend of the Seven Sleepers and their Dog has been already explained. The poet means that, while the Beloved is engaged with Her intimate friends (his rivals), he is not admitted into Her society.

[2] This quotation is taken from the Masnavi. In the belief of the Mystics, the Beloved's cruelty is a blessing in disguise.

202

1. The society of a teacher (= spiritual guide) is a soul inspiring turn of good fortune: intimate communion (with the Beloved) in the absence of the pretender (to love) is (like) an unlooked-for entertainment.[1]

2. The season of night ends with the first gleam of dawn, O Beloved! if Thou dost desire a second morning, then raise Thy (fair) head from the collar (= show Thy bright face).[2]

3. (For) if Thou shouldst display at night Thy sun-like countenance, people would probably think the day had dawned.

4. Kindle the torch (of Divine Knowledge), and undertake a (spiritual) enterprise, so that the torment of drunken stupor and crop-sickness may leave your head.[3]

5. Arise and count as gain (= enjoy) the rustle of the Spring Breeze, the harmonious plaint of the birds, and the pleasant fragrance of the tulip bed.

6. In the estimation of the sage, each separate leaf of the green trees' foliage is a volume (chapter) of the knowledge of God.

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[1] By *safrahe bī intizār*, the poet means that he rarely gets the opportunity of intimate communion with the Beloved, and, when he is blessed thereby, his joy resembles that of a guest at an unexpected feast.

[2] The poet is addressing the Beloved here and says that the ordinary night ends at dawn, and if She wishes the Day to break before its customary time, She has only to display Her bright face. This line is connected with the following verse.

[3] i.e., acquire Divine Knowledge, and devote yourself to the cult of spiritual ove, so that you may awake from the sleep of phenomenal self-existence, and avoid the ills that result therefrom.

cf. line 217 of Whinfield's "Masnavi."

The *tajnsikhatti* in *mash'alah* and *mashghalah* may be noticed.

7. It is the season of Spring : arise so that we may go forth to enjoy ourselves, (as) we cannot rely on Fortune so far (as to hope) that another Spring may fall to our lot.

8. Thou didst make a promise that Thou wouldst spend one night in my company, (but since then) the nights have exceeded all calculation, and the days transcended all reckoning.

9. The time of youth has passed and the raven locks grow white, (just like) a flash of lightning, or the horseman's dust that vanishes (behind him).[1]

10. Wipe out the volume of your thoughts and recite (only) the poetry of Sa'di : bring a lap full of jewels, and rain them on the heads of the assembly.[2]

203

1. The temperate Gnostic has taken the road to the Wine Tavern : he has spent the cash of a whole life-time on one day's entertainment.[3]

2. I fear me, O thou of good repute ! that thy respectability

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[1] *Yamānī* means "dazzling" from *Yamān* = splendour.

Gard az sawār na māndan is a phrase used to express great speed.

[2] It was the custom in Eastern countries to distribute largesse among the people on festal occasions. This used to take the form of small silver and gold coins called *nisār*, or even jewels. At the present day in Kabul, small pieces of silver and gold leaf are scattered over the heads of the people at coronation ceremonies and the like. The jewels referred to here are of course Sa'di's poems.

[3] He means that the Gnostic to whom the ecstasy of Divine Love was before unknown, is now "freed from dry devotions and empty rites," and devotes himself to contemplation of the One. He is willing to barter his whole life of pleasure for one day's communion with God.

cf. "One day in Thy courts is better than a thousand."

is imperilled: bring hither the wine-bottles (that are stored) in secret, that we may drink them openly.[1]

3. If we should appear at the Resurrection without the ass-load of good works, it would be better than to suffer shame, when our load is opened.[2]

4. For all this reputation and good name are like bad money—(merely) gilded brass—which cannot stand the test of the touchstone.

5. On the Day of Judgment when (other) people bring devotion and good works (as their credentials for entering Paradise), what wares shall we offer to God the All Gracious? (Naught but) our poverty.[3]

6. One's object is not achieved by policy, nor is fortune gained by force: prosperity and honour appertain to that Master (= God): let us see to whom He will choose (to give them).[4]

7. Many a Mystic's cell has become a Wine Tavern: many a library has been turned into a wine-bibber's bench.[5]

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[1] *Pāe ba sang barāmadan* literally means "to dash one's foot against a stone," and hence "to endanger one's life or honour." There is a reference here to the preceding line, and the meaning is that if the sober devotee betakes himself to the wine tavern his worldly reputation will be damaged, whereas the mystic is not afraid to quaff the Cup of Divine Love, and to flaunt his shame before all the world; or in other words, to abandon external forms, which "keep alive the illusion of duality," and draw near the One.

[2] The poet means that, if one relies on good deeds for his salvation, he may be put to shame at the final account.

[3] *Iftiqār* is used here in sense of poverty of self = selflessness.

[4] cf. Sa'di's line:

Sa'ādat ba bakhshāyishi dādarast,
Na dar dast o bāzūe zorāwar ast.

and again:

Nakardand dar dast i man ikhtiyār
Ki man khwāshtanam rā kunam bakhtiyār.

[5] In other words the anchorite has given up his ascetic regimens, and the theologian his observance of orthodox forms, to follow the cult of spiritual love.

8. The impostor has not the good fortune to imbibe the inner meaning from (outward) conversation: he has not found his way from darkness, nor seen the moon through the dust.[1]

9. O Minstrel of spiritual lovers! sing that love Ode, which charms the heart: O Cupbearer of the assembly! bring hither the goblet that dispels care.[2]

10. If the whole world were to persecute me with criticism, (it would not matter, for) whoever has his heart fixed on One (= the Beloved), is indifferent to a thousand (cavillers).

11. O Sa'di! even if good deeds are not accomplished at your hands, your good name will not be a bad memorial of you after you have passed away.

12. The fire (sparks) of your Thoughts, (that are induced) by Love, fly into people's bodies (= inflame their hearts), the flowing river of your genius floods the world.[3]

204

1. Who is (truly) alive in the opinion of the Man of Wisdom? It is even he who dies in the Beloved's street.[4]

2. The counsel of the wise is unavailing to the lover, who is mad (with love), and intoxicated (by passion).

3. If you should offer your life as a sacrifice to the Beloved

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[1] The darkness of Not Being veils the light of Being, and the dust of illusion hides from his view the Vision of the Divine Beauty.

[2] "Minstrel" and "Cupbearer" here seem to signify the spiritual guide, who is asked to chant the hymn, and circulate the cup of Divine Love, which will fill his hearers with spiritual rapture.

[3] An instance of the figure *iltifāt*. Sa'di means that his passion for the Beloved inspires him to write fine poetry.

[4] This line expresses the mystic paradox of dying to self, that we may live in God.

it would be better than to (leave Her, and) wander (an exile) in the world.[1]

4. O Thou who hast stolen my heart, and consumed my soul! My life has passed in thoughts of Thy love.

5. If Thou shouldst give me a drink of poison, it would not taste bitter: if Thou wouldst place on me the Mountain of Uhud, it would not feel a burden.[2]

6. The captive of Thy desire never escapes: he who is drowned in (the sea of) Thy love, will never gain the shore.

7. A secret pain consumes my afflicted heart, (and thus) my love must perforce become evident (to all).[3]

8. Do not imagine that my heart can be at rest, and never expect sleep to visit my eyelids.

9. If Thou hast a ground for reproach against us, then declare Thy complaint, and if the fault is Thine own, then pay the penalty.[4]

10. I cannot allow you to stand up (for), until Thou sittest down (beside me), my sorrow will not be allayed.[5]

11. What value do pearls possess and what is the use of money? (as a gift to Thee)? I should indeed be an impostor, if I did not sacrifice my life for Thy sake.[6]

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[1] cf. Sa'di's phrase in the Gulistan (I, 14):

Wa garash zar nadihī sar binihad dar 'ālam.

[2] *Uhud* is the name of a hill about three miles distant from Madinah. It was the scene of Muhammed's defeat by the Quraish in A.H.3.

[3] Sa'di means that his love-pain is so acute that it can be kept secret no longer.

[4] i.e., by responding to Her lover's passion.

[5] Literally rendered, the first hemistich puns, "Their excuse will not be accepted while Thou art standing up." *Bar sari pā shudan* is here opposed to *nishastan.* "Standing up," connotes the idea of readiness to depart.

cf. the line of Hafiz:

Saman būyān ghubāri gham chu binishīnand binishānand.

[6] *Nisār* signifies the money or jewels thrown among the people at marriages or other festive occasions, and is therefore appropriate to *durr* and *dīnār.*

12. Another sweetheart like Thee cannot be obtained, O Thou for whose sake a thousand like Sa'di would forfeit their lives !

205

1. It is a condition (of Love) to suffer cruelty from the Beloved, just as crop-sickness follows a wine bout, and the thorn accompanies the rose.
2. I am convinced that whatever Thou sayest comes sweetly from Thy sugary lips.
3. One cannot approach another (to complain of Thee), so I have come to Thee for protection from Thyself.
4. I shall not reproach Thee for laughing at me, when I weep bitterly through love of Thee.
5. The garden surely smiles (blooms) when weep (rain) the clouds of March.[1]
6. Thou departest, and payest no heed (to Thy lovers), leaving behind Thee hearts (that ache), and eyes (that weep).
7. If on some occasion I should die in Thy presence, it would not injure nor grieve me.
8. Except for the longing to be alive again, so that I might die once more before Thee.
9. I thought I should stay (quietly) in a corner, like a stone, with my heart's face turned to the wall.[2]

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[1] This pretty line develops the idea of the previous verse. The poet says it is quite natural that the Beloved should laugh at his tears, for do not the showers of Spring make the garden smile with flowers ?

[2] He purposed to avoid Love by leading a life of seclusion and retirement, but found it impracticable, as the Beloved's influence was so powerful that even inanimate objects, like stones, succumbed to it. Verses 7-8 and 9-10 are connected with each other.

10. (But now) I know that this would not be practicable for me, as Thou couldst make (even) the stones speak.

11. Sa'di will not leave Thy presence on account of Thy cruelty, (for) where can the fettered captive betake himself ?

206

1. O bright full moon (Sweetheart) ! I am distracted by Thy tresses and figure : is that really a stature, or the confusion of Doomsday (= Miracle) ? Are these musky ringlets, or is it ambergris ? [1]

2. I have lost my way on the path of Love : O Thou Guide ! show me the road : my patience is exhausted : O Helper ! lend me Thine aid.

3. If Thou shouldst drive me away from Thy presence like a dog (that is chased) from a mosque, I would no more disobey Thine order than a disciple his Master's command.[2]

4. The arrow of my lamentation passes every moment from the direction of my heart through the Highest Heaven, just like a needle through silk.[3]

5. What can I do, since (though) I may put up with the loss of a heart, I cannot bear the absence of a sweetheart ? How can I act, for, though I may dispense with life, I cannot do without a mistress ? [4]

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[1] *'Abīr* is a word with diverse meanings, viz. : a compound perfume made up of different ingredients, or aloes, or ambergris, as here. *'Ambar* is a black substance with a pleasant odour, and hence is used as synonym for the Beloved's scented locks of raven hue.

[2] The dog being an unclean animal is not allowed to enter a mosque.

[3] *Atlas* = the ninth Heaven, or crystalline sphere, where the throne of God is placed. It also signifies satin and hence is appropriate to *harīr*.

[4] The double play on *dil-dilbar* and *jān-jānān* may be noticed.

6. If I should find myself in Paradise without Thee, a drink from the Heavenly Fount of Salsabil would not be palatable: if I were in Hell in Thy company, the icy blast would feel pleasant.[1]

7. If the bird of Thy Union should take flight in the Empyrean of my Fortune, would to God that then I might become (winged) like a few-feathered arrow, through joy![2]

8. As long as I live, I shall keep Thy name running on my tongue: as long as I exist I shall keep Thine image in my heart.

9. If the gracious rain of Thy bounty should fail to fall on my head, I would send up a supplication to Heaven like the Jew at the Feast of unleavened bread.[3]

10. I am much perturbed, through Thy kindness overlook my faults: I have become terrified, in Thy mercy forgive my sins.

11. Though the heart-rending sighs of Sa'di should pierce the sky, they would make no impression on Thine infidel (hard) heart. O Believers! come to my aid![4]

207

1. We are strangers in this city and beggars in this country: (for) we are captives in Thy noose and ensnared in Thy net.[5]

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[1] Intense cold is not one of the punishments of the Muhammedan hell as described in the Qurān, though the Jews taught that intolerable cold was a form of torment which the wicked must suffer.

[2] *Havā* signifies the space between Heaven and Earth. The poet expresses a wish that he might fly so fast as to bring the Bird of Union within his grasp. *Chārpar* literally means an arrow provided with four feathers, two on each side of the shaft.

[3] The Passover was the principal Jewish festival, and was celebrated on the first full moon of the Spring from the 14th to the 21st of the month of Nizān in commemoration of the escape of the Israelites out of Egypt. See Leviticus XXIII, 6.

[4] *Nafīr* here seems to have the same meaning as *faryād*, used as an interjection.

[5] The poet means that he is estranged from the world, as he is devoted to the cult of Divine Love. The Sufi signification of "*faqīr*" is one who annihilates self.

2 The door of the Universe is open wide, but Thy tresses enchain the feet of our hearts.

3. I can never restrain my gaze from Thee: O sweet King! do not withhold Thy glance from me.[1]

4. Though there are many better than us in Thy train, we shall never meet Thy peer in all the world.

5. I thought of sacrificing my life for Thy sake, but it then occurred to me that my goods were (too) worthless (to offer).

6. This story (poetry) that I am telling (reciting) is the outcome of my (love) pain: the aloe does not exhale its fragrance until you place it on the fire.

7. If I should declare that my condition is not distraught, the colour of my cheeks would betray the secret of my thoughts.

8. I shall not remove my gaze from the two bow-horns of Thine eyebrows, though my eyes may be pierced by the arrows (of Thy glance).

9. I wonder at the good sense of those who tender me advice: be off, good Sir! for the lover is not one to accept admonition!

10. O Sa'di! a lovely face is made to gaze on: what is the use of the seeing eye, if it does not look?

208

1. He is a (true) lover, who patiently endures the Beloved's cruelty, and sacrifices his own wishes to those of his Mistress.[2]

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[1] There is a reference in the title (*Shīrīn khusru*) by which he addresses the Beloved, to the well-known love Romance.

[2] The abandonment of self is one of the main tenets of the Sufi creed.

2. If the true lover's life is menaced with the sword, he regards it as his own fault and not that of the Beloved.

3. It is wrong to adopt a sweetheart for the purpose of lust: so let us subdue our passions for the Loved One's sake.[1]

4. I have heard of lovers, who have betaken themselves to the desert, being helpless on account of people's reproaches, and their sweethearts' cruelty;[2]

5. (But) I will direct my way only to the Beloved's street: I will lay my head only at the Sweetheart's feet.

6. You said that the breeze (wafted) from the garden in the season of the rose is pleasant, (but) the Sweetheart's love will never leave our minds.[3]

7. The garden without a sight of the Beloved is penance (to us), even though you might plant a hundred rose trees in Her stead.[4]

8. O Breeze! if you should pass by the rose bed of the Spiritual-minded (Mystics), convey the blessing of a lover to the Eternal Beloved.

9. We never speak to anyone of the pain caused by our love for Thee; (for) the lover's condition is only mentioned to the Beloved.

10. Everyone (else) passes his life in society (social intercourse),

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[1] The purification of the Soul from the stain of human passions is another Sufi maxim.

[2] There is an apparent allusion here to earthly lovers, typified by Majnun, who, distraught by love for Leila, wandered over desert and mountain till death cut short his sufferings. *Biyābān giriftan* also means to adopt a life of seclusion, and devote oneself to God. This verse is connected with the succeeding line.

[3] There is a play on the double meaning of *hawā*. The poet means that while others may be attracted by earthly joys, love for the spiritual Beloved fills his heart.

[4] Sa'di means that you cannot exchange the divine Beloved for a hundred earthly mistresses. Among the Sufis *mushāhideh* = the Mystical contemplation of God, and *mujāhideh* = the ascetic life. These mark two stages in the Mystic's progress, the first being higher than the second.

but Sa'di remains in seclusion: (for) the Beloved's lover is estranged from all mankind.[1]

209

1. O Thou, who in nobility of character surpassest all mankind, the eyes of a whole world are gazing on Thy lovely face![2]
2. It is only right that people should patiently endure all the coquetry of Her (= the Beloved), who possesses so much grace.
3. O Thou, through love of the tree of whose figure, the bird of my soul has taken flight.[3]
4. He, who has shut the door (of his heart) against such a face (as Thine), is not endowed with spiritual insight (Divine Love).
5. I would drink date wine, if it were offered by Thy hands: I would neglect my prayers, if they were opposed to Thy wishes.[4]
6. If I should weep like a candle, I might be excused, (for) no one in the fire says, "Do not melt (burn) me."[5]
7. I said not a word about the fire of love that consumed me, until the tears of my tell-tale eyes betrayed (my secret).
8. Water and fire are opposed to each other: I never heard that patience and love were partners.

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[1] According to the Sufi idea, God is found in the heart of man, and hence the Mystic shuns society, and devotes himself to a life of contemplation.

[2] The poet implies that the Beloved's spiritual attributes are as remarkable as Her physical charms.

[3] This line is connected with the succeeding verse. Sa'di means that through the rapture of Divine Love, he has become lost to personal consciousness, and dead to self.

[4] i.e., he is prepared to renounce the obligations of external religion for the Beloved's sake. *Nabīz* was an inferior sort of wine probably only drunk by the lower classes.

[5] He can no more help weeping than a man in the fire can avoid being burned.

9. Everybody seeks the sight of a mistress, (but) Love can be both true and false.[1]

10. It is indispensable for one who desires to visit the Ka'bah to endure ups and downs (= toils and dangers of the journey).

11. O Sa'di! that lover is truly alive, who dies on the threshold of earnest supplication.[2]

210

1. The musk-laden breeze brings healing to the spirit: arise, O friend! for it is time for the morning drum to sound.[3]

2. O Musician! Chant your song, light the candle, bring the wine, bruise the ambergris, burn the aloes, and scatter the roses.[4]

3. If the Beloved should offer you Her hand (favour your wishes) nothing else matters! (for) the lovely bride is more pleasing without a trousseau.[5]

4. If the clouds are going to lavish their bounty (rain), they should do so to-day; to-morrow, when the thirsty (wretch) is dead, the rain may case to fall (for all he cares).

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[1] Or in other words, divine and profane.

[2] The Mystic, who earnestly supplicates God is alive, as his spiritual feelings are awakened.

[3] *Naubat* primarily signifies a drum that is beaten at the entrance gate of a Prince's palace at stated intervals. Here it means the drum beaten to announce the coming of dawn.

[4] That is, make all necessary preparations for a joyful entertainment to welcome the Beloved.

[5] *Jahīz* is the *imālah* form of *jehāz*. Similar changes may be observed in this Ode, *metri causa*, as *ihtarīz* and *hajīz*. *Shīrbahā* is another word for the Bride's portio . *Mahar* is the name given to the settlement made on the wife by the husba d.

cf the lines in Thomson's "Seasons":—

"Loveliness
Needs not the foreign aid of ornament,
But is when unadorned, adorned the most."

5. I am not so remiss in fulfilling my promise as to relax my hold from Thy skirt, through (fear of) a sharp sword.
6. But slay me with Thine own hand, for one is told to practise forbearance with friends, but to fight with one's enemies.
7. If Thou shouldst strike me with a sword, here is my body as a shield (= ready to receive the blow): it is only the charlatan, who makes a pretence of love, that avoids being slain.
8. To-morrow (= at the Resurrection), when I raise my head from the dust, if I were to see Thee, I should feel no concern about the Judgment Day.
9. Let us see forsooth how far my prayers will reach (avail) on the Day of Resurrection: (for) my face is turned towards Thee, while that of all mankind is directed to Mecca.
10. Sa'di remains foot-bound (absorbed) in the love of Thy face; (for) Thou hast never made a captive to whom escape was possible.

211

1. O silver-bodied Cup-bearer! Why sleepest Thou? Arise, and sprinkle the water of joy on the fire of (our) sorrow.
2. Imprint a kiss on the edge of the cup and then circulate the honied wine.[1]
3. For the clouds of March are scattering pearls, and the breeze of Spring (New Year) diffuses fragrance.
4. We endeavoured to prevent the skirt of sobriety from being defiled in the wine tavern.[2]

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[1] cf. Ben Jonson's lines:

> "Or leave a kiss but in the cup,
> And I'll not look for wine."

[2] That is, he tried to resist the influence of Divine Love, which draws him into the sanctuary of Unity (the tavern), and makes him discard orthodox forms and observances (*parhîz*).

5. But the power of Love prevailed, and Wisdom no longer durst resist.[1]

6. I said "O powerful Wisdom! why have you fled from Love?"

7. She replied, "(Even) if a cat should become (as bold as) a lion, it dare not oppose a leopard."[2]

8. Sweethearts demolish the house of continence, and musicians raid the (pilgrim's) road to Mecca.[3]

9. The sweet-mouthed, tumult-exciting (= mischievous) Beloved, renders (the taste of) repentance bitter in the throat.[4]

10. O Sa'di! cling to the Beloved's ringlets, whenever you get the opportunity.[5]

11. Leave your foes to their own devices, (and) let them raise the tumult and din of Doomsday.[6]

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[1] This verse and the preceding one are connected. Literally the line runs, "the upperhandedness of Love used violence, (and) there did not remain to knowledge the opportunity to fight." *Ma'rifat* (spiritual knowledge) may be taken here as synonymous with *'aql*, or the intellectual faculty, which is always opposed to the intuitive faculty of Love.

[2] *bā kase daudān kez kardan.* Literally = to make its teeth sharp against anyone."

cf. the *Gulistan*, I, 8, for the opposite sense:

Nah bīnī ki chūn gurbah 'ājiz shavad
Bar ārad bachangāl chashmi palang.

[3] Sa'di means that hypocritical piety, and the vain observance of outward forms, which hinders the Mystic's progress on the path to Union, are repugnant to Divine Love.

[4] *Taubah* here means "repentance of Love." There is a play here on the double meaning of *shor.*

[5] In the language of Mystics, ringlets mean the attraction of the Divine Grace.

[6] This line, which must be taken in connection with the previous verse, means that Sa'di should persevere in his love quest regardless of his enemies' efforts (i.e., evil passions) to thwart him. *Qiyāmat* and *rastākhīz* both literally signify Resurrection, but are used here in their secondary sense of tumult or confusion.

212

1. What does he know of the long (weary) nights (of waiting), who is wrapped in the garments of luxury?

2. The wise man knows the end of Love, and so he does not make a beginning of it from the very first.

3. I strove to avoid the surrender of my heart to anyone: but how can one do so with both eyes open?[1]

4. Be on your guard against the calamity (caused by) the arrows of Her glance, for once it has left the bow, it will not return.[2]

5. It must surely be on account of the pheasant's coquetry (charm), that the falcon's eyes are sealed.[3]

6. The Police Inspector is on the track of rakes, (but) pays no heed to amorous Mystics.[4]

7. Tell the ascetic, who has tasted the wine of Love, to leave his house with his companions.[5]

8. Tell everyone who loves the Rose to go, and endure the cruelty of the thorn.

9. O you who have yielded your heart to the Archer (= the Beloved)! you must throw down the shield (surrender to Her).

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[1] Sa'di means that he cannot help losing his heart when he sees the Beloved.

[2] i.e., it will pierce his heart.

[3] This is an allusion to the cruel practice in vogue among Eastern falconers of sewing up a hawk's eyes to tame its spirit. During a falcon's training it is kept blindfold and immovable for seventy hours, its legs are bound with jesses, and it is prevented from sleeping and deprived of food until, exhausted by want of rest and nourishment, it allows itself to be hooded. The meaning is that if the falcon's eyes were open, it would succumb to the pheasant's charm and fail to kill it.

[4] The *muḥtasib* is used allegorically here to represent the restraining influence of the Law (*sharī'at*) as opposed to the Truth (*haqīqat*). *Rindān* probably refers to true Mystics, *Ṣūfiyān* being hypocritical *Sūfis*.

[5] i.e., abandon hypocrisy and devote himself to the cult of spiritual Love.

10. Whatever you experience at the Beloved's hands must be (regarded) as kindness, whether She holds you in disdain, or honours you.

11. The hand of Majnun grasps Leila's skirt; the head of Mahmūd is laid on the dust of Ayāz's foot.[1]

12. No nightingale can sing like me; no musician has such a voice as mine!

13. All valuable commodities are derived from some particular source, (and so) sugar (comes) from Egypt, and Sa'di from Shiraz.

213

1. How blessed the night and gladder still the day, (for) auspicious Fortune has come out to welcome me.

2. Tell the drummer to give a double drub of the kettledrum (in honour of) the good tidings, for last night was to me a night of Power, and to-day is like a New Year's festival.[2]

3. Is this a moon, or an angel, or a human being? Is it Thou thyself (that I see), or the world-illumining sun?

4. Didst Thou not know (O Beloved!) that my enemies were lying in ambush? Thou didst act well however in spiting Thine ill-advisers.

5. O Thou Enemy! I am united with the Beloved: (so) shut thine eyes, if thine heart does not wish it.[3]

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[1] The idea of the previous verse is developed in this line. Majnun and Mahmud are taken as typical lovers, who are ready to face indignity and disappointment for love's sake. The construction of the sentence may be noted, *wao* being equivalent to *bar* here. *Ayyāz* was a favourite of Mahmūd, the King of Ghazin.

[2] The night of Power and the New Year's festival have been explained before. These terms of course refer here to the bliss of Union with the Beloved.

[3] This line partly explains the one preceding, for it is by Union with the Beloved that the poet spites his ill-wishers.

6. I knew that for many a night I enjoyed no repose by reason of my world-consuming (= bitter) lamentations caused by the pain of Thy separation.
7. If those nights had not been so dreadful, Sa'di would not have appreciated the value of this day (of Union).

214

1. To-night perchance the cock is crowing untimely, (for) the lovers have not yet had their fill of embracing and kissing.
2. The Beloved's breast mid the curls of Her twisted ringlets resembles a ball of ivory in the curve of an ebony polo-stick.[1]
3. To-night when the eye of Mischief (trouble) is asleep, take care to stay awake, lest your life may pass in regret.[2]
4. Until you hear the morning call to prayers from the Friday (Cathedral) Mosque, or the roll of the drum from the Gate of the Atabeg's Palace,
5. It would be folly to snatch away your lips from (Her) red mouth at the silly crowing of the cock.[3]

215

1. May your life be prolonged, although you shorten my breath (= suffocate or torment me) ! I will call upon the

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[1] The Beloved's white breast is compared to an ivory ball, and her raven tresses to an ebony polo-stick.

[2] That is, seize the opportunity that offers now to enjoy your hour of love without interruption from the guardians, or regret for the chance you have missed may embitter your life.

[3] This line carries out the idea expressed in the previous verse. The play on the double meaning of *khuros* may be noted. *Chashmi khuros* is the name of a small red and black seed (*abrus precatorus*), which is supposed to resemble the eye of a cock, and hence comes to mean red.

N.B.—A famous Ode in Persia.

Prophet to intercede (on my behalf), for (I have suffered) enough.

2. Prithee, do not all (my) cries, and appeals (for help) against your rancour, cause your brazen bell-like head to ache ?

3. Tell the Master of the house to open the door of the pigeon-cote, or else to kill (me), for we are (as good as) dead in this cage.

4. I will go since there is such a callous person as you in the house, (and) if you stay (there) a moment longer, the roof will fall in.

5. (I must go), though it is night, and knavish men are lying in ambush. Can the Head of the Police make a worse prison than this (in which I am) ? [1]

6. People desire to listen to their friends, and associate with them, whereas when I am in your company I long for death.

7. Formerly I wished to see my friends, (but) now that desire has left me, because of the ill-luck (which you have brought me).

8. If anyone should hear that you were beside the Ka'bah he would return from Mecca without performing the pilgrimage.

9. If that old (= concentrated) vinegar, which is on your frowning brow, should become honey, (even then) no fly would settle on it.[2]

10. If you seek anyone of your own kind in the world, there is no one like you under the sky.

11. O Sa'di ! the death agony of a sage at his last hour would

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[1] i.e., to be in your company is the worst prison imaginable.

[2] He means "you are so sour in disposition, that even if your vinegar were to turn into honey, no fly would care to taste it." *Sirkahe abrū* = a frown.

cf. Mīrkhusru's line: *Sirkahe abrūsh zi bastundī dād dandāni lutfrā kundī*. The phrase *Sirkahe kuhnah*, or *dabsālah*, expresses the sense of inveterate hatred.

be pleasanter for him than to live with one, who is out of sympathy with him.[1]

N.B.—This is a satirical poem on a disagreeable companion, as is evident from the headings to this Ode in the original manuscript (I) = *fījahsi 'e sūi*.

216

1. The fragrance of Spring-time has exhaled, (so) O sweet-voiced Nightingale! sing your plantive note, and, if you are a captive like me, make lament in your cage.[2]

2. (Other) people adopt sweethearts both kind and unkind, (and) each day their hearts are fixed on a (different) Beloved; but I have only One and that is enough.

3. O Camel-driver! On my behalf tell Her, who is carried on a litter in front of the Caravan (i.e., on the leading camel) to continue sleeping on the camel as long as the bell keeps ringing.[3]

4. However harsh the vendor of sweets may be to flies, (it has no effect, for, though) he plies the fan as much as ever, the flies still swarm (round him).[4]

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[1] The term *danā* is of course specially applicable to Sa'di, but it may also denote the idea that the death agony of a sage is more painful than that of common men, because his nature is more highly developed, and therefore more sensitive to pain. In the second line the scansion is irregular, one long syllable (*nī* in *zindagānī*) taking the place of two short ones.

[2] The nightingale is supposed to bewail the cruelty of his mistress (the rose) in the Springtime, when the roses are in full bloom.

[3] The *Jaras* is the bell carried by the leading camel of a caravan, which continues to ring as long as the camel is moving onward.

The meaning of this obscure verse appears to be "continue to sleep as long as the camel bell is ringing (= to the journey's end), i.e., persevere to the end in your cruelty and indifference towards me, for it is impossible that I should cease to love you, however callous you may be."

[4] i.e., the Beloved's cruelty does not repel Her lovers.

5. Now that my bonds are tightly fastened, of what use is the advice of the wise? I shall in future be vigilant (on the *qui vive,*) if I should on this occasion escape from the cage.

6. It makes no difference (now) whether the Friend comes nigh me, or the enemy's sword falls on my head, (for) I have fallen in love with One, whom I cannot desert to devote myself to someone else.

7. Every other (sweetheart) with whom I associate, it would be possible to forget for a moment, (but in Thy absence) I am like a sunless morning (and) no sigh escapes my heart.[1]

8. I am poor in the midst of the caravan, (so) let whoever will attack me: the Minstrel (Beloved) has not left in my possession even so much as the night patrol would accept.[2]

9. If Thou dost desire my bondage, put me in fetters, and if it is advice Thou dost wish to give me, then give it: (but it would be useless for) the infatuated (lover) will die when he gives up his love for Thee.

10. O Heart's-ease of mine! Thou hast circulated Sa'di's laments throughout the world. How long wilt Thou cause him to complain? Come at last to his rescue (soothe his pain).[3]

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[1] There is a pun on the double meaning of *nafas*. The morning breeze, so refreshing to the spirit, is supposed to blow when the sun rises. The poet compares his Beloved to the sun, and declares that in Her absence, his heart, like a sunless morning, is void of inspiration, which alone causes him to sigh. He can forget worldly beauties, but the Beloved's absence is to him unbearable.

[2] *Muflis* here means "poor to self."

The caravan is a company banded together as a protection against the attacks of robbers to which it is exposed. It is generally composed of rich merchants, but a poor man, as Sa'di represents himself to be, may attach himself to a caravan for safety. The last hemistich means that the Beloved has robbed him of everything, and has not even left him enough to pay the night patrol for protecting him, or as blackmail. *'Asas* is the plural of *'ass*.

[3] The poet means to say that it is the Beloved's love that has inspired his plaintive Odes, which have gained a world-wide circulation. Note the play on the double meaning of *faryād*.

217

1. She who always desires my destruction, and for whose safety I am concerned, will not be blamed by anyone for whatever she may do by reason of Her coquetry.

2. She gives no fruit to any man. She is but a pleasure garden and no more, (for) the apple of Her stature's tree can only be seen (not tasted).

3. I do not apply a cure to my heart, for he, who is made sick by love, will not be nursed back to health by any medicine.

4. Tell him, who is not prepared to sacrifice the joys of the Here and Hereafter, as well as wealth and life (itself), that he must not entertain love for sweethearts (= the Beloved), or he will repent it.

5. I will not fight with Her, though She should grasp the sword (to slay me): nay, even at the Resurrection I will not demand retaliation for my blood from Her.[1]

6. Would that I might see Her once again at the Resurrection, for then I would even become responsible for whatever sins She may have committed.[2]

7. O Sa'di! do not expect to hear news of that person's safety, who has fallen in love and seeks to gratify his heart's desire.[3]

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[1] Sa'di means that on the Day of Judgment he would not demand the blood wit (*qisās*) for his murder. See an interesting article on the subject in Hughes' Dictionary of Islam.

[2] *Gharāmat* signifies a fine, the payment of which has become obligatory on a person for some offence he has committed.

[3] *Havā* (= material love) is often contrasted with *'ishq* (= spiritual love).

218

1. He who has his own Beloved, does not take a strange sweetheart: O you who are deft-handed! Keep on hewing away (= demolishing) the wall of your (selfhood).[1]

2. He to whom Thou givest the order, obediently girds his loins in Thy service, but it would be better if Thou didst issue such commands to Thy servant (and not to a stranger).

3. From the very first I thought to sacrifice my life for the sake of Thy (sweet) face, (and) it is inconsistent with true manliness to break one's promise.

4. Everyone I question concerning love's pain, gives answer, "Whom do you ask (= why do you ask me?), since I am myself helpless in my own (love) affairs?"

5. O you who aspire to intimacy with one (a Beloved) who is above you! You must exercise patience, like the moth over the burning pain of Love.

6. Since Thou hast shown me Thy face, Thou either oughtest not to have broken my heart, or else Thou shouldst not have displayed Thy face (beauty) to me in the first instance.

7. These Queens of Beauty have no limits to their loveliness: alas! that they never feel any sympathy for their intimate friends (= lovers).

8. I used to think that in the matter of Love, Reason would prove a good resource: but I shall not again place reliance on my (vain) imaginings.

9. Whoever wishes to say anything about me, let him say

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[1] *Dast i charb dāshtan* literally signifies to have an oily hand, and hence to be expert, or deft-handed. I have substituted the reading *mīsutur* (= the habitual imperative of *suturdan*) here for *pīshtar* or *bīshtar*, at the suggestion of Prof. R. A. Nicholson, as the latter make no sense.

whatever he likes, (for) I will not (in any case) withdraw my hand from my Darling's skirt.[1]

10. On the Resurrection Day, when people pay no regard to each other, on no account shall I refrain from conversing with my Beloved.[2]

11. O Sa'di! boast not of continence in the street of Love, (for) there is a purchaser for every chattel in its own market.[3]

219

1. O poor little fox! why have you not remained in your own station? You have measured your strength with a lion, and have suffered your (due) punishment.[4]

2. Even an enemy would not act towards his foe as a fool treats his own soul to satisfy his passions.[5]

3. What complaint can he bring against others, who slaps his neck with his own hand?[6]

4. What claim for redress can the thief make against the Police Inspector's injustice? Tell him that it is his own wrong-doing that beheads him.

5. Your blood will be shed for (stealing) the King's carpet; O you fool! Why do you not lie on your own mat?

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[1] i.e., nothing will turn me from my love for Her.

[2] The poet refers to the terror of the Judgment Day, which will be so extreme that even "every suckling mother shall forsake her sucking babe" (Qurān XXX, 1-7), but, in spite of this, he expects to ignore everything but his Beloved's society.

[3] He means that continence (or, in Sufi parlance, hypocritical piety) is of no account in the market of Divine Love.

[4] Sa'di apostrophizes himself as an insignificant creature who dares to defy the Creator.

[5] This idea is borrowed from a well-known Hadīs (tradition).

[6] It is unreasonable to blame others for what is the result of one's own folly. The same idea is expressed in the next line.

6. It is better that both eyes together should be blind, than that they should fail to perceive their own faults.

7. There is a pit on the road (but), a man has seeing eyes, and the sun (to guide him), so that he may guard his feet (from falling in).

8. He has so many lamps (to light his path but), still he goes astray: let him fall (then) and experience the punishment (that he deserves).

9. Point out to other people how the oppressor has fallen into (his own) pit, lest they dig a pit for others (that is really) for themselves.[1]

10. If one were to apply the heart's ear (= attend carefully) to Sa'di's words, he would seek God's will before his own.

N.B.—This is one of Sa'di's didactic Odes.

220

1. When the Moon-faced (Beloved) appeared from the horizon of Her garments, I said, "Breathe a 'glory of God' around Her (as a charm) against the Evil Eye."[2]

2. Let us see which of these two things the revolution of Time will bring about for me, namely, whether (the Beloved) will put Her hands round my neck, or my blood on Hers.[3]

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[1] cf. Proverbs XXVI, 24, "Whoso diggeth a pit shall fall therein." This line and the two preceding verses are connected.

[2] *Alhamd* is the first word of the opening chapter of the Qurān (which runs, "Praise belongs to God, the Lord of all worlds, the Merciful, the Compassionate, the Ruler of the Judgment Day," etc.) Its recital is supposed to be an efficacious charm against the Evil Eye.

[3] i.e., whether She will bless him with Her Union, or be the cause of his destruction. *Khūn i kase dar gardan* = to be the cause of a person's destruction.

3. Tell him, who does not know who slew the devotee (Mystic), to look at the Beloved's finger-tips, and the colour of Her nails.[1]

4. If the flower-bed should tell me that the tulip has the same colour as Her face, its tongue should be pulled out from the nape like the lily (for saying so).[2]

5. I cannot describe Her as the moon, the Pleiades, a cypress, or the sun, for in Her body she possesses the beauty of a soul, and in Her garments (the charm) of a body.

6. Granted that She withdraws Her sleeve from the grasp of Her poor (lovers) ; but how can She go away with the hands of so many hearts clutching Her skirt ?

7. I have made over (= dedicated) to the Friend my share of reputation. In this world I hold that man as my enemy who is hostile to Her.[3]

8. If my body should become (thin as) a hair through Fortunes' cruelty, I could bear it with more fortitude than that a hair's-breadth of trouble should reach Her body.

9. See what a (lovely) face that is which baffles my power of

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[1] Sa'di means that Her finger-tips and nails are dyed with *henna*, and suggest that they were imbrued in Her lover's blood.

[2] A reference to the projecting stamen of the lily, which looks like a tongue. Sa'di alludes here to the inhuman punishment in vogue in olden days for blasphemy, or *lèse-majesté*, when the tongue was pulled out through a slit cut in the back of the neck.

[3] He has sacrificed for the Beloved's sake all that the World holds dear, including his good name as an orthodox believer. *Dostān* (like *jānān*) seems here to be used in a singular sense. *Sabīl* signifies a dedication of anything for sacred uses = *fī sabīlillah.*

cf. the line of Hafiz :

Ai rukhat chūn khuld wa la'lat salsabīl,
Salsabīlat kardah jān o dil sabīl.

cf. the line in Shakespeare's " Romeo and Juliet" :

" What light o'er yonder window strikes ?
It is the East, and Juliet is the sun."

description! Is it the dawn that shines in the East, (or) the Beloved (looking) out of Her window? [1]

10. O my Beloved! when in future a list is made of wise folk, erase my name from it, shouldst Thou find it there.

11. This patched cloak of piety and asceticism does not become Sa'di. O Cup-bearer! hand him the wine cup, and strip off this patched cloak from his body. [2]

221

1. Thou hast done wrong (O Beloved!) in listening to the words of my enemies, for Thou hast forgotten the promise Thou madest to Thy friends (lovers).

2. Who asked Thee to display Thy city-adorning (= lovely) face, and when Thou hadst done so, who told Thee to veil it again? [3]

3. Is Thy cruel heart not aware that I boil (with passion) like a brazen pot (on the fire)?

4. I see no escape from being obsessed with thoughts of Thee, unless it is when I become intoxicated and senseless.

5. Outwardly I listen to people's advice, while secretly Love tells me not to heed it.

6. Surely, She (the Beloved) is the Cup-bearer, from whose

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[1] Also Solomon's Song, VI, 10, "Who is She that looketh forth like the morning?"

[2] Sa'di here sneers at the hypocrisy of the orthodox pietist, which he repudiates, and asks the Beloved to fill his heart with the rapture of Divine Love.

[3] The poet means that the Beloved should not have displayed Her face at all, or, if She did, it was cruel of Her to veil it again from the gaze of Her distracted lovers.

hands I take the cup: She is the Minstrel to whos listen.[1]

7. Give me a goblet of wine, and take this robe of mine: set sweetmeats before me, and sell this patched cloak.[2]

8. I sat (and waited) till Thou camest out walking gracefully: Thou camest out (indeed), but I went out of my senses (at the sight of Thee).

9. The world is too small to contain Thy beauty, so how can I, poor wretch, be held in Thine embrace? [3]

10. The wise give me advice, saying, "O Sa'di! utter not vain lamentations like an (empty) drum"; [4]

11. But as long as the drum is beaten with a drumstick, it will never remain silent.[5]

222

1. Fate does not allow me to clasp the Beloved to my bosom so that I might exact my dues from Her mouth with a kiss.

2. I will seize that very noose with which She snares the hearts of mankind, and lure Her with it to my side.

3. But I cannot take by the hand (caress) that curl of Hers,

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[1] This verse is connected with the preceding line. Though he apparently listens to people's advice to abandon his Mistress, he really inclines to the promptings of Love, and devotes himself, heart and soul, to Her.

[2] He expresses a wish to exchange the patched cloak (the badge of hypocritical piety) for a goblet of the wine of Divine Love. *Nuql* are sweetmeats, or dried fruits, that are eaten as dessert with wine.

[3] A beautiful line in which Sa'di refers to the Divine Beauty that pervades the Universe and transcends human thought.

[4] A drum being full of nothing but air is typical of anything vain or foolish.

[5] In this line, which is connected with the last, Sa'di explains that his laments can never cease as long as the Beloved continues to treat him cruelly, just like a drum which is responsive to the blows of the drumstick.

·he hearts of many people (lovers) lie under each twist

4. I am devoted to the stature of that doll (Sweetheart), on the measure of whose figure grace has been modelled, just as garments are cut out to fit the body.

5. O Cypress-statured, silver-bodied (Beloved)! by reason of Thy colour and fragrance, the lustre is dimmed of the garden-myrtled eglantine.

6. Step just once into the garden, for the sake of a look round (= by way of recreation), so that Thou mayest trample underfoot the Judas flower and the jessamine.[1]

7. How delightful are the joys of New Year's Day, especially in Shiraz, which makes even the exile forget his home![2]

8. The beautiful rose, like Joseph, rules over the garden's Egypt, (and) the Eastern Breeze has wafted to the city the fragrance of Her garments.[3]

9. Wonder not if, in the spring-time, through jealousy of Thee, the clouds should weep and the flowers smile in their parterres!

10. Shouldst Thou pass over the dead with this graceful gait of Thine, it would not be strange if a voice should be heard from his shroud.[4]

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[1] To show Her disdain for the garden flowers, which She surpasses in beauty and fragrance.

[2] *Khushā tafarruj* is an example of the adjective of wonder. *Bar kanad dil mardi az* literally = to tear up the heart of a man from.

[3] Literally "the beauty of the Joseph of the rose has become ruler of the Egypt of the flower-bed." Azīz was the name given to the sovereigns of Egypt. In *būe pairāhanash* there is an allusion to the story of Joseph's tunic, the scent of which restored Jacob's sight.

[4] cf. Tennyson's *Maud*:

> "My dust would hear her and beat
> Had it lain for a century dead;
> Would start and tremble under her feet,
> And blossom in purple and red."

11. In the reign of the King (all) distraction is ban country, save that Sa'di is distracted with Thy beauty people by his poetry.[1]

N.B.—This is one of the most beautiful of Sa'di's Odes, and is finely translated into verse by Professor E. G. Browne in his "History of Persian Literature," Vol. II, pages 534-35.

223

1. Thou hast gone (from me), but Thou art never forgotten: Thou comest (near me), and I leave my senses.[2]

2. The bow of Thine eyebrows that is always stretched as far as Thine ear-lobe, is a witchery!

3. Let me kiss Thy foot, since I cannot embrace Thee.

4. Oppression at Thine hands is like justice: the sting of Thy speech resembles honey.[3]

5. It would be useless for people in the spring-time to tell the nightingale to cease its laments.

6. The morning breeze divulged the pain of my heart, which I strove to conceal last night.[4]

7. That flood (of love), which last night reached my waist, will pass over my shoulder to-night.[5]

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[1] A graceful compliment to the reigning Atabeg, Sa'di's patron. cf. Sa'di's lines:

Dar ayyām i Sultan i rūshan-nafas
Na bīnad magar fitnah dar khwāb kas.

N.B.—This is a famous Ode in Persia.

[2] The poet plays on the words *raftan* and *shudan* in the first hemistich and *āmadan* and *raftan* in the second.

[3] *Magām* (= in place of), and *muqābil* (= in the category of) may here be taken to mean "resembling." Note the word-play in *qibalat* and *muqābil*, and *nīsh* and *nūsh*.

[4] *Sarpūsh burdan* literally means "to take the lid off."

[5] There is a play here on the double meaning of *dūsh*.

whole city (= all people) would speak of (eulogize) Thy ty, but they are so bewildered by it that they are tongue-tied.

9. (Prithee !) sit down, for a thousand tumults arise from the circle of bewildered Gnostics (when Thou standest up).

10. It is impossible for this cauldron (of my heart) to cease boiling in the fire (of love) which Thou kindlest.

11. The nightingale that has fallen into the Beloved's hands (= power) will forget its companions of the garden (= roses).

12. O good Sir ! go, and purchase a Beloved in exchange for all you have, and do not sell Her for anything.

13. If anyone should ask you to repent of your love, listen to me, and do not lend an ear to his advice.

14. Sa'di daily gives counsel to others, but does not heed it himself.

224

1. He who adores Thee is indifferent to everyone else in the world : one who beholds Thee is careless of the anxiety and grief caused by others.

2. He only can seek Thy love, who abandons all thought of self, and no one can contemplate Union with Thee save he who cares naught for his own life.[1]

3. Do not style him a (true) lover, who cannot exercise forbearance with the Beloved, nor call him a (real) man, who will not endure reproach for the sake of Love.

4. When you have (once) lost control of your heart, as if it were

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[1] The Sufi doctrine of self-abnegation and self-sacrifice is inculcated here. "E dying to self and annihilating his corrupt self-existence, the Mystic will fit himsel to ascend in spirit to Heaven." (Whinfield's Introduction to the *Gulshani Rāz*).

an unmanageable colt, you cannot regain power over it by any means.[1]

5. The sincere lover does not forsake the Beloved by reason of Her cruelty and chastisement, (nay) he would not wince, if Thou shouldst smite him with arrows and spears.[2]

6. If Thou shouldst suddenly approach one lying in the dust of the tomb, it would indeed be strange if his soul did not re-enter his dead body.[3]

7. The garden is lost in shame at (the sight of) Thy beautiful tall figure, for it never possessed such a graceful cypress (as Thou art).

8. I thought that by patience I might escape from the whirlpool of Thy love, but again I look, and (find) it is a shoreless sea.

9. My pact with Thee is not one that is susceptible of change; it is (like) a garden that is never smitten by the blast of autumn.

10. What fault have I committed, or hast Thou seen in me, that Thou shouldst forsake me? Thy slave is blameless and faultless. Drive him not away: it is not right to do so.[4]

11. There is not a creature in the wide world who hears Sa'di's wails, that does not acknowledge his laments to be the outcome of genuine passion.

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[1] Literally "in every city," but it has come to mean "anywhere," or "anyhow."

[2] "The true Mystic," according to Juan de la Cruz (quoted by Professor Nicholson in his *D. Shamsi Tabriz*, page 213) "seeks in God the bitter more than the agreeable, and prefers suffering to solace."

[3] *Lahd* is the trench made in a grave on the Qiblah side in which the corpse is placed. It is made the same length as the grave and is sufficiently high to allow a person to sit up in it. (Hughes' Dict. of Islam).

[4] *Ta'alluq buridan* literally means "to sever connection with," and hence "to forsake."

12. If Plato by his medical skill should conceal (for a time) the disease of Love, (still) in the end his hidden secret would be divulged.[1]

225

1. (Such are the vicissitudes of Fortune that) one lays the hand of regret on his ear-lobe, while another lies in the embrace of his Beloved.[2]

2. (The Beloved, who) lies shoulder to shoulder with my rivals does not understand how (ill) her lonely lover slept last night by reason of his love for Her.[3]

3. Well-wishers, give me good advice, (but) in reply I cry out, " Be silent ! "

4. My ears are so full of the notes of music and the sound of songs that there is no more room in them for admonition.[4]

5. People urge me to close my eyes to Her (beauty, to which I reply) " (then) let Her put on a veil " ;

6. As long as the image of that Fairy (Beloved) remains in his mind, this mad (lover) will never regain his senses.[5]

7. It is impossible to seal the fount of my eyes, as the sea of my heart is boiling over.

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[1] Plato, the celebrated Greek philosopher, was born 430 B.C., and died in 347 B.C. He exercised considerable influence on the minds of Muhammedan thinkers, by all of whom he was regarded as a sage, and by some as a prophet. An interesting account of the Arabic translations and commentaries of his works will be found in the Encyclopædia of Islam.

[2] In the East to seize the ear-lobe between finger and thumb is a sign of penitence or regret.

[3] There is a play here on the double meaning of *dūsh*. *Dūsh bar dūsh shudan* = to be locked in an embrace.

[4] The reference is to the Sufi *Samā'*.

[5] An allusion to the Eastern superstition that madness results from " being possessed by " a fairy.

8. Come and let us drink from the Dear One's hands, whatever She may offer, whether it be poison or honey.

9. Leave me (let me lie) in the dust of the Beloved's street. Be off, and let my enemy (rival) strive to slay me.

10. Sa'di is not a lover who is slack in the performance of his promise and forgets his Beloved under the stress of cruelty.

226

1. Beware of Her smiling mouth, and the fire of Her red lips, and the lustre of Her teeth!

2. Surely the milk of that wet nurse's breasts, who reared this Beauty, was honey!

3. If the gardener should observe this (graceful) gait of Hers, he would root up the cypress from his garden;

4 And, if such a Huri were to enter Paradise, all the Heavenly Youths would become Her slaves.[1]

5 There is no pit in the path of the true Believers, save the dimple of Her chin.[2]

6 How long shall I sit, thirsting for the water of Life, on the brink of the well (= dimple of Her chin)?

7 It would be fitting if (the Beloved) made that (lovely) face free (= displayed it) to Her distracted sightseers (= lovers).[3]

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[1] *Ghilmān* (pl. of *ghulām*) are youths who will wait on true believers in Paradise. They are referred to in the Qurān as "eternal youths that go round among them. When thou lookest at them, thou wouldst deem them scattered pearls." (Surah LXXVI, 19).

[2] The poet makes pretty play on the double meaning of *chāh* in this line and the next.

[3] *Sabīl kardan* literally means "to give away, or make free to the public for sacred uses." *Ābi sabīl* = free water, and *sabīl* is the place where free water is to be got.

8. O Camel-driver! where is the beauty of the Ka'bah, for we are dying in its wilderness? [1]

9. Many a one struggles in the dust like a ball on account of the curls of Her bat-like tresses.

10. Of course Wisdom and Patience fled discomfited before Her, for they were not able to withstand Her.[2]

11. We have not patience to bear Thine absence any longer, for thus far only is the limit of its endurance.

12. The ardent lover must needs put up with the reproaches of his friends.

13. What difference does rain make to him that is drowning in the Red Sea? [3]

14. What does Sa'di care for reproaches? Do not (try to) frighten a dead man with a lancet.

227

1. If a person by reason of his love should utter a cry, (do not be surprised) for it would indeed be strange if fire did not cause (water) to boil.[4]

2. If he should rend his garments through passionate desire, cover his sin with the skirt of Thy forgiveness.

3. (For) the Eastern Breeze wafts the scent of the rose, (and) the love-lorn nightingale does not remain silent (= trills his plaintive note).[5]

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[1] The journey of the pilgrim of love is compared to that undertaken by the pilgrims to the sacred shrine at Mecca, which lies in the midst of pathless deserts.

[2] Literally "they were not the men for Her battle-field."

[3] He means that, as he is drowning in the sea of Love, he is unconcerned about his friend's reproaches, referred to in the previous line.

[4] The poet compares his heart to a cauldron boiling on the fire of love, a not very felicitous simile.

[5] Sa'di means that it is springtime, when the heart overflows with love, and he can therefore claim forgiveness for the perfervid expression of his sentiments.

4. If the Musician (Beloved) should play in this fashion (and in this key) Her companions (lovers) would never regain their senses.[1]

5. If the Cup-bearer (Beloved) should give wine out of this jar, the winter would carry away the Mystic's patched cloak.[2]

6. Bring me poison, for every limb of mine with eager longing cries out, (and bids me) drink.[3]

7. People will not ask Thee about the length of the night, (for) only he would appreciate this who has not slept last night.

8. It would be a pity to die without (experiencing the joys of) Love, (so) endeavour to win them, as long as you have a breath (of life), and a soul.[4]

9. The head that does not lie at the feet of the Beloved is a heavy load to carry on the shoulders.

10. Even if Sa'di should become dust, his cries and lamentations would be heard as before.[5]

11. Whoever possesses a heart will hear the sound of his (Sa'di's) sighs till the Day of Doom.[6]

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[1] *Pardahzadan* means to strike the keys of a harpischord and hence to play. *Pardah* and *rah* both signify a musical tone or note, and are therefore appropriate here. He refers to the modes of Divine Love (*samā'*), which makes the Mystic lose himself in God.

[2] "This jar" denotes the wine of Divine Love. The poet means that the Mystic would give the vintner (= God) anything, even his clothes, for this wine, or, in other words, would willingly exchange hypocritical piety for the rapture of Divine Love.

[3] cf. for the same idea the beautiful lines of the *Masnavi* (Whinfield's translation, page 30):

"His bitters are very sweet to my soul,
My sad heart is a lively sacrifice to my Beloved"

[4] Note the play on the words *nafas* and *nafs*.

[5] His love is eternal, and through his poetry, will even survive his death.

[6] The same idea is repeated in this verse. *Dil* is used here in its mystical sense.

4. If the Musician (Beloved) should play in this fashion (and in this key) Her companions (lovers) would never regain their senses.[1]

5. If the Cup-bearer (Beloved) should give wine out of this jar, the winter would carry away the Mystic's patched cloak.[2]

6. Bring me poison, for every limb of mine with eager longing cries out, (and bids me) drink.[3]

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228

1. No one has ever seen (a being) endowed with such sweetness, grace, and charm as (the Beloved) possesses. No one beholds Her (once) without wishing to see Her again.

2. How sweetly does our Minstrel sing by reason of his (love) anguish, it is the song of the love-sick nightingale that excites pleasure.[1]

3. It often occurs to my mind to hide the pain of Love, (but) the glass cannot conceal its secrets.[2]

4 If the flying bird should grow old in a cage, its nature would still remember how to fly.[3]

5. What, prithee, have we done that the Beloved's sweet lips do not again open in speech, or Her eyes with amorous ogling ?

6. If Thou shouldst heap every kind of abuse on me, I would but bless Thee. Her humble servant will render Her service, though (others) may fail to do Her honour.

7. No more than a last breath of life remains to him, who is drowning in the sea of Thy love : now that Thou hast slain him, at least cast him on the shore.[4]

8. The blood of Sa'di is not worthy of the honour of being smeared on Thy hand : the locust does not merit capture by the falcon.

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[1] *Muṭrib* here refers to the spiritual director, or *Pir*.

[2] By *ābgīnah* is meant the Mystic's heart.

[3] The caged bird would escape if the door of its cage were opened, however long it may have been confined, and so the soul would soar to Heaven, if it could shake itself free from the shackles of its fleshly prison.

[4] i.e., now that he is dead to self, grant him the bliss of Union. Observe the play on the double meaning of *kinār*.

229

1. To sin in secret is better than to worship in public: if you adore God (in truth) be not a slave to vain desires.[1]
2. Do not regard your fellow men with the eyes of pride and disdain, for it is possible that the friends of God may be found among the profligates.[2]
3. In this earth which you behold there are kingly-natured persons, in whose eyes the dominion of the Universe is not worth a corpse.
4. The illustration of the Sun and a bat's eye is not comprehended by the short-sighted vision of strangers (the uninitiated).[3]
5. They (= perfect men) practise beneficence and do not regard themselves as conferring a favour on anyone (= lay anyone under an obligation therefor): they (meekly) endure chastisement, and seek not to quarrel with anybody.
6. They flee like smoke from the hearth of the vile natured and do not (even) beg for a bowl (of porridge) therefrom.
7. Their hearts are void of longing for the Here and Hereafter; for one must either sing the praises of the Beloved,

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[1] The meaning seems to be that infidelity or idolatry, in the Sufi sense (i.e., Unification or belief in the One) is more meritorious than the hypocritical observance of the outward forms of orthodox religion.

cf. *Gulshani Rāz* (Whinfield's edition, line 877).

Zi islām i majāzī gashtah bezār
Kirā kufri ḥaḳīḳī shud padīdār.

[2] *Rindān* here means Mystics, who are filled with the rapture of Divine Love, and are indifferent to the outward forms of religion and the code of conventional morality.

[3] "Reason, looking at the Light of lights, is blinded by excess of light, like the bat by the sun. This consciousness of its own nothingness, caused by its approach to Being, is the highest degree of perfection which contingent being can attain" (Whinfield's *Gulshani Rāz*, page 10).

or pay attention to (= cherish the desire for) worldly trash.[4]

8. They are acceptable in the presence of God by reason of their rectitude, (while) among mankind they are notorious for their profligacy and licentiousness.[5]

9. Saints tread (the Holy Path) and make no boast, for it is owing to its being hollow that the poppy-pod rattles.

10. The acme of the fortunate Sage's pride is to refrain from arrogance towards wine-bibbers and drunkards.[6]

11. The (true) position of the righteous and the dissolute man is not yet rendered clear: regard should be paid to the excellence of his ultimate condition (at the Resurrection), and not to the goodness of his present life.

12. If you prefer the external husk to the kernel of Truth, then wear the blue cloak and shave your head.[7]

13. The object of the People of the Path (= Mystics) does not consist in wearing garments for outward show: (so) gird your loins in the service of the (heavenly) King, and become a Sufi.

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[4] Or, in other words, "You cannot serve God and Mammon."

[5] *Rindi* and *lāubāli* are used here in the Sufi sense to mean spiritual rapture and ecstasy.

[6] *Qalandar* and *qalāsh* in the language of Sufis denote the Mystic, who is intoxicated with the wine of Divine Love. The primary signification of *Qalandar* is an itinerating Muhammedan monk, with shaven head and beard, who abandons everything, wife, friends, possessions, and wanders in the world. As they are utterly regardless of convention in morals or religion, they have earned the reputation of being dissolute.

[7] This is a sneer at the hypocrisy of a certain class of Sufis, whose only claim to piety consists in donning the blue cloak and shaving their heads. This verse is connected with the following line.

cf. Umar Khayyam's Quatrain 502 (Whinfield's edition):

Darwesh zi tan jāmahe ṣūrat barkan,
Tā dar nadihi bajāmahe ṣūrat tan;
Rau kuhnah gilīmi faqr bardūsh afghan,
Dar zīr i gilīm kūsi sultānī zan.

14. And since the grace of the Lord is with you, follow also in the footsteps of God's servants.

15. When Fortune favours you fulfil the desires of people:— when you have the power refrain from hurting anyone's heart.[1]

16. Sa'di's composition is not (like) a picture that is embellished outwardly, such as the painter limns on the door of a Turkish bath.

17. Nay, it is (like) a veil studded with rubies and pearls that is let down over the face of a coquettish Belle.[2]

230

1. Everyone hankers after some business that occupies him, (and so) a vagabond like me is absorbed in the passion of his heart.[3]

2. I never imagined that Thou wouldst consort with me, (but), O (Sweet) Morsel, when I won Thee, Thou didst prove too big for my capacity.[4]

3. Is it really Thyself that art with me, while behind me is

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[1] The phrase *daur daun tu bāshad* may be noted. It means literally "When fortune is your fortune," and hence when your fortune prevails.

cf. Khāqānī's line :

Ki daur dauri man ast wa zamān zamāni manast.

[2] The last two verses are connected. The poet means that his poetry is much more than a display of verbal conceits and niceties of style, as it enshrines a profound esoteric meaning in beautiful language.

N.B—This Ode, which reaches the extreme limit of the orthodox *ghazal* is devoted to the description of the Perfect Man.

[3] *Bī kār,* which literally means without work, and hence a useless idle vagabond, is used appropriately here with *sarokār.*

[4] *Luqmah* is appropriate to *hausilah,* which literally signifies crop, maw, or stomach.

(heard) the clamour of the guardians? Is it truly I that am following the road to the desert in Thy company? [1]

4. The brand of Thy separation still sears my soul, but perhaps Thou wilt apply Thine hand like a balm to my wounded heart!

5. I cannot expect from Fortune the bliss of having Thee as my guest: the poor man's courtyard would then (indeed) be like the pavilion of royalty.[2]

6. None (but Thee) can apply a balm to the wound of Thy love's sword: I am (like) a golden saucer and cannot be repaired with glue.

7. One cannot tell lovers to abandon their love: it is impossible to tell infidels to relinquish their faith.

8. To-day (O Beloved!) I am enjoying Thy company, with that of the Musician and the Cup-bearer; let the envious (rivals) hang themselves on the door of our chamber like a wadded curtain.[3]

9. As for me I have no apprehension of the wiles of the foe (rival), but a scorpion through the vileness of its nature will sting even a stone.[4]

10. O Sa'di! you have gained your Heart's ease (= Beloved), (so) drink wine, and be indifferent to the abuse of relations or aliens (= friend or foe).

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[1] *Sahrā*, which generally means pleasure-ground, bears here the Sufi sense of "the desert of Absolute Being in which the world is a mirage." (Nicholson's S.I., page 201).

cf. *Gulshani Rāz*, line 843 (Whinfield's edition):

Ki dar sahrāe o 'ālam sarāb ast.

[2] Sa'di compares the Divine Spirit to a welcome guest, who would bring light and inspiration to the house of his heart.

[3] *Khīsh* is a wadded curtain or hanging of reed matting, that is hung on doors and windows in the East, like our Venetian blinds, as a protection against wind and rain.

[4] i.e., the rival may try to vent his useless spleen against him, but it would have no effect. The same idea is developed in the next two lines.

11. O you who have warned me against surrendering my heart to desire, and falling in love! I am just what I always was, (so) be off, and mind your own business!

231

1. He who has an unkind Mistress must needs endure Her cruelty.
2. If She can say aught that is still more bitter, let Her utter it from those sweet lips of Hers.
3. The power of movement left me, when I beheld Her (graceful) gait.
4. (The Beloved) would revive the victim of Love's arrow, if She were but to pass near him once again.
5. I am so intoxicated by Her conversation that I am at a loss to answer Her speech.
6. My love was (at first) concealed, but my patience became exhausted; (so) I was forced to reveal its secrets.[1]
7. Would that I might render Her a service, but indeed what service could I perform that would be worthy of Her (acceptance)?
8. Human beings are in danger of becoming mad by reason of Her fairy-like movements.
9. Would that the King had come out (of his palace) that he might (deign to) look upon the beggar of his market place.[2]
10. O Sa'di! it is better not to see the face of the Beloved (at all) than to behold it in the presence of strangers.[3]

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[1] i.e., the mysteries of Divine Love.

[2] The poet expresses a wish that the queenly Beloved would condescend to look at Her lowly lover.

[3] Because strangers would interfere with the intimate communion between lover and Beloved.

232

1. Let him, whose Beloved's heart is tender, be careful of Her delicate (sensitive) feelings.

2. The lover of the Rose is perjured if he cannot endure (the pain of) its thorn.

3. O (pretended) well-wisher! leave me in the fire (of love), and do not advise me to shun it.

4. Although I am weak like a feeble ant, still I annihilate (mortify) self, and bear Her load (of love).[1]

5. Would that my heart had a thousand lives, so that I might sacrifice them (all) for a sight of Her!

6. Do not regard him as a sincere lover, who gets annoyed with the Beloved on account of Her reproaches.

7. No one can attain the peace of mind that we enjoy, who has not first been reduced to the last extremity (the depths of despair).[2]

8. Whoever wishes to strike his head against the wall of the hard-hearted Beloved (= involve himself in trouble), (lo!) this is Her abode.

9. Is our blood, prithee, of such consequence that it should have any value in the Beloved's eyes?

10. O Sa'di! If She should demand your life, then surrender it, and thereby win Her heart.

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[1] The poet compares himself to an ant, which, although it is the weakest of insects, drags a load seemingly quite beyond its capacity. *Nafs kushtan* is a Sufi phrase to denote the annihilation of the phenomenal self. *Bār kashīdan* = to endure the pain and suffering incidental to "the journey up to God."

[2] There is a play here on the double meaning of *jān*. *Ba jān rasīdan* literally means to near one's end, and hence to be reduced to the last extremity. *Ārām* i *dil* has also the meaning of Heart's-ease = Beloved.

233

1. Win to your hand a Sweetheart, and through hope of the joy She will bring you, you must needs bear patiently the wound She inflicts.

2. Who will give us access to the pavilion of Union ? O Breeze of the Dawn, give us a message from Her court !

3. Her face, whose bright beauty obscures the morning light, has made star-like tears flow from my eyes.

4. Whenever I think that this wounded heart (of mine) has healed, She scatters salt over it (= irritates it afresh) by Her beauty.[1]

5. The amiable Mistress knows (well) that however basely She may act, it will not seem base in Her lover's eyes.[2]

6. The poor wretch, who formed in his mind a picture of Thy face, could not remain at ease without seeing it.[3]

7. When I compare them with Thy languorous eyes, I am angry with the eyes of the Narcissus and their unparalleled impudence.[4]

8. (Dowered as She is with) such a charming gait, and smiling lips, and lovely face, how is it possible for a man not to long for Her beauty (favours) ?

9. The tongue of Sa'di's eloquence is helpless in describing Thee, though he has rendered full justice to the beauty of all (other) Belles.

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[1] The poet plays on the double meaning of the Arabic word *malāhat* (saltiness and beauty).

[2] The force of *tar* here is intensive not comparative.

[3] The phrase *khayāl bastan* in the second hemistich bears the sense of "to be practicable or possible," while in the first it has the ordinary meaning.

[4] The eye of the narcissus is supposed to be always wide open.

234

1. Arise and let us amuse ourselves mid the flower beds and gardens, since the opportunity for a moment's enjoyment has offered itself.
2. For this united (raging) torrent (of Love) will one day uproot the tree (of my life), and this unfavourable wind will some time extinguish the lamp (of my existence).[1]
3. The verdure bloomed and withered: the rose blossomed and shed its petals; and the nightingale (too) must needs give place to the crow.[2]
4. The dust of many a garden-proprietor has been made into the clay of the garden walls by the revolution of Time.[3]
5. You have (doubtless) heard of the branding (of misers) at the Resurrection with (molten) gold and silver; (and) it is the heritage (you reluctantly leave behind) that brands you (= causes you regret) at the hour of death.[4]
6. Many a season will pass on mountain and plain (after we

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[1] The antithesis between *mutafiq* and *mukhtalif* may be noted. *Mutafiq* literally means "united," i.e., many confluent streams united in one raging torrent.

[2] For the last hemistich, compare Nizāmi's line:

Chu bādi kha zāni uftād babāgh,
Zamāneh dihad jāe bulbul ba zāgh.

[3] cf. Hamlet:

"Imperial Caesar, dead and turned to clay,
Might stop a hole to keep the wind away."

The same idea often finds expression in Umar Khayyam's quatrains.
cf. line 413 (Winfield's edition):

Khayyām bakhar bādah ki in khāki turā
Gah jam kunand wa gah subū gah kūzeh.

[4] *Murdahrīg* is literally an inheritance left by a deceased person, especially one dying intestate and heirless. There is a reference here to the Qurān (IX, 35), the translation of which (in Palmer's version) runs as follows:

"But those who store up gold and silver, and expend it not in God's way, give them glad tidings of grievous woe! On the day when it shall be heated in the fire of Hell, and their brows shall be branded therewith, and their sides, and their backs."

are dead), and the clouds will weep (= rain) on gardens and meadows after you and I pass away.[1]

7. If you were to open the graves of dead (courtiers) you would find that the pride of pomp (empty show) in one's brain is naught.[2]

8. O Sa'di ! pay no regard to worldly wealth and honour, (for) they are an inheritance left by many a rich man, and carrion for many a crow (to peck at).

9. Whether you listen to good counsel or not, we have spoken truthfully, and a messenger is only responsible for the delivery of his message.

N.B.—In this fine didactic Ode, which is reminiscent of Umar Khayyām, the poet bids us " eat and drink and be merry, for to-morrow we die."

235

1. O Cup-bearer ! give me that ruddy wine ! O Musician ! play me that air on the harp ;[3]

2. For never have I gained any success from asceticism, so how long shall I strike my glass against a stone ?[4]

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[1] Sa'di gives expression to the same lament elsewhere :

Dareghā ki bī mā base rūzgār.
Birūyad gul o bishigūfad lālahzār,
Base Tīr o Dī māh o Urdibihisht
Barāyad ki mā khāk bāshīm o khisht.

[2] *Bārnāmeh* in modern Persian is the name given to the courtier's ticket of private entrée to the Sovereign's court.

cf. Sa'di's *Gulistan* (I, 2) :

Bas nāmwar bazīr i zamīn dafn dardah and
Kaz hastīyash bazūe zamīn yak nishān namānd.

[3] If this line be taken in a Mystical sense, the demonstrative *ān* would seem to denote that the wine he craves is Divine Love, and the tune he longs to hear is the Mystic song. Music, it may be remarked, plays an important part in all schools of mystical thought.

[4] The glass signifies the heart, and the poet asks how long is he to break his heart on the stone of false piety (*zuhd*).

3. My heart has been broken without attaining its object; alas! that my reputation and honour have been sacrificed (in this vain quest).

4. Love came nigh me and Reason fled far away from my presence like a (breath) of wind.[1]

5. O devout wearer of the patched cloak! how long will you quarrel with the heart-broken lover? [2]

6. The (true) lover wanders (free in spirit) through both worlds (Heaven and Earth), (but) lo! the ascetic remains dejected (at home).[3]

7. Impelled by Thy love, I have cast off the patched cloak: it may be (in the hope) that I will obtain Union with Thee.[4]

8. O Sa'di! ever play the (true) lover's part, so that you may be found single-minded in the Here and Hereafter.

236

1. Do not imagine that the heart-sick lover will accept counsel: I have not the listening ear, (so) to whom will you speak? [5]

2. As long as I possessed Wisdom, I followed not the path of Love, (but now) my heart has reached a pitch where all my senses are confounded.[6]

3. After all is it not natural that one heart should rush to meet

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[1] *Hazār farsang* literally means "a thousand leagues," and hence "far."

[2] The hypocritical devotee is here contrasted with the lowly aspirant to Divine Love (= the Mystic).

[3] The spiritual lover with his free and untrammelled spirit is compared to the narrow-minded, self-centred ascetic.

[4] The *Khirqah* is the badge of hypocritical piety.

[5] By "listening ear," is meant the ear that will listen to advice.

[6] The poet plays on the meanings of *'aql* = Reason, and its plural *'uqūl* = the nine senses.

another ? So give me my due : how is it that I am longing for Thy Union, while Thou art wearied of me ? [1]

4. Thou art never absent from my thoughts for a single instant, but there is a wide difference between a thought (wish) and its realization.

5. Some day I shall kiss Thine hand and fall at Thy feet : what need has the moth for permission to enter (the presence of the candle) ? [2]

6. Behold how the sparrow longs for the society of the falcon, (but) the poor little bird only hastens to its own destruction.[3]

7. My life shall perish at last in Thy love, O my Desire ! But the memory of Thee in my heart will never die.[4]

8. We have no friend in all the world save Thee, whether Thou dost reject or accept our worthless goods (= services).

9. O illustrious courier, who conveys my message to the Beloved, would that I might be the messenger in your place !

10. The revolution of Time has at last made my head white, but my mind is still full of vain fancies.[5]

11. O Sa'di ! since you have become a captive (to Love), bear (patiently) its burden, for the pinioned knave must needs endure (his sufferings with resignation).[6]

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[1] cf. Wordsworth's lines :

" Till heart with heart in concord beats,
And the lover is beloved."

[2] Note the play on the double meaning of *parwānah*.

[3] The sparrow and the falcon are compared here to the lover and Beloved.

[4] This line is entirely in Arabic, (talmī') and is possibly a quotation (*taẓmīn*).

[5] Sa'di means that in spite of his age, thoughts of love run riot in his brain.

[6] *Hamūl* is an intensive adjective from the Arabic root *ḥamala* (= to bear).

237

1. If my silver-bodied, hard-hearted, Dear One would only come back to me, She would extract my rose from the thorns, the thorn from my foot, and my foot from the mire.[1]

2. O Morning Breeze! who desireth to turn this night into day, fling back the covering of the camel-litter from that sun-bright (Beloved).[2]

3. (The Beloved) might with propriety make ready to slay Her lover, (for) thousands of victims would approach Her, hastening to their doom.[3]

4. A company of my associates, contrary to (the dictates of) my reason and religion, have clutched my sleeve, and warned me to break off connection with Her;

5. (But) what would wise folk say to the lover's critic? (He would say) that he who lies (safely) on the shore knows naught of the condition of one who is drowning in the sea.[4]

6. The Beloved might with propriety smear both Her hands with my blood, for death by the hand of (such a) slayer would please me.

7. If he (the critic) were wise he would know that patience is

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[1] Sa'di means that the Beloved's return would dissipate all his troubles, and allay all his anxieties.

[2] *Khurshīd khargāh* = "sun pavilion," or "She of the sun pavilion," means "She whose residence is the sun," and hence "One as bright as the sun." It may refer to the solar emblems and ornaments on the top of the royal tents.

[3] *Sarpanjah kushādan* literally = to open out the claws (of a ravening animal, or bird of prey), and hence to prepare for an attack. Literally translated the hemistich runs as follows; "If She were to open out Her fingers (saying) 'I will slay my lover,' it would be proper." The play on the words *bikushāyad* amd *mīkusham* may be noted.

[4] cf. the line of Hafiz:

Shabi tārīk o bīmi manj o gardābi chunīn hāil,
Kujā dānand ḥāli mā subukbārāni sāḥilhā hā.

impossible for Majnūn (= the mad lover), (so) he makes his camel kneel at the place where his Leilah sojourns.

8. Wisdom creates worries which wear out the mind: if you desire peace, then go, O Wiseacre! and become a lover.[1]

9. As long as my feet have the power of movement, they will seek the Path of Love; let Wisdom say, "Fie on such an unprofitable business (= vain passion)! (I care not).[2]

10. If you will sit in the Beloved's company, careless of the Here and Hereafter, you will behold (a gallery of) wonderful pictures unlike those of Greece and China.[3]

11. Touching this matter (of spiritual import) such expressions are needed that only Sa'di is capable of rendering in beautiful language: for what proceeds from the soul (of the speaker) must of necessity sink into the heart (of the listener).[4]

238

1. May the Evil Eye be averted from Thee! O (Beloved) endowed with rare attributes, my moon, the candle of the assembly, and the Prince of nations!

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[1] The peace of mind "which passeth all understanding," can only be gained through the inner light of Divine Love, the intellectual faculty being powerless to attain it.

[2] *Hil* is the imperative of *hishtan* = to leave. *Zahi* is sometimes used, as here, to express disparagement. The word-play on the double meaning of *saudā* (business and passion) may be noted.

[3] *Bādūst nishastan* in the Sufi sense means to be absorbed in contemplation of the Eternal One, and *'ajāib nakshahā* = the myriad manifestations of the Divine Glory.

[4] This is a poetical version of the well-known proverb: *Harchih az dil āyad bardil nishīnad."* Sa'di means that it is the cry of the soul that is heard by the heart's ear, and that only he is capable of expressing the Mysteries of Divine Love (referred to in the last line) in suitable language.

2. Thou movest away coquettishly, and dost not return: I never saw a cypress swaying so gracefully.[1]

3. Every attribute of Thine indicates some point of spiritual knowledge, (and) Thy face is a demonstration of the Divine Omnipotence.[2]

4. Do not read the story of Leilah's (love) and Majnūn's anguish, (for) Thy love has annulled the remembrance of bygone (heroes of romance).

5. What veil can separate the lover from the Beloved? (For) even Alexander's rampart could not serve as an obstacle or bar (between them).[3]

6. Thy fame has been bruited abroad, and the Gnostics have heard of it: (so) both the speaker and the listener have been moved to join in the (Mystic) dance.[4]

7. Let the whole city stand agaze and behold me, for I have locked my arms in the Beloved's embrace like a shoulder-belt.

8. The revolution of Time has completed its course, and my life has reached its end, (but) my longing for Thee is still unsatisfied, and my love for Thee has not ceased.

9. If Thou shouldst repel me, I have no intercessor (to plead my cause): I have a path to Thee, but I possess no means (of access) to anyone else.

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[1] *Jalwah kardan* literally means to make a display. *Tamayyul* expresses the swaying movement of the buttocks from side to side, which was regarded as a great beauty by the Arabs.

[2] *Ma' rifat* in its Mystic sense signifies the knowledge of the nature and attributes of God. The poet in this line appears to be addressing his spiritual Director.

[3] The *saddi sikander* is described in the Qurān (Surah XVIII, 90-96) as consisting of a wall of pig-iron built across the opening between two mountains, which was fused into a compact mass of metal, and strengthened by having molten brass poured over it. It was erected to repress the incursions of Gog and Magog (who appear to be Turkoman tribes), and is identified with some ancient fortifications extending from the west coast of the Caspian to the Pontus Euxinus (Palmer's Translation of the Qurān, Vol. II, page 25).

[4] i.e. the *samā.'*

10. To whom can I tell the tale of the anguish Thy love entails? We have recounted all this (sad) story (of our love), and still the problem awaits solution.[1]

11. Sa'di in future will be neither wise nor sensible, for Love has triumphed over every branch of science.[2]

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1. Lo! (here) I am standing engaged in Thy service: what does it matter to me whether it is acceptable (in Thy sight), or not?

2. I have neither the strength to cling to Thee, nor the power to escape: I possess neither the patience to endure Thy separation, nor the option of (enjoying) Thy Union.[3]

3. Did not the noose of Thy love and Thy twisted ringlets suffice without spurning Thy lover victims as well?[4]

4. Though Thy views have changed in the matter of keeping our pact (of Love), we are still the same. I swear by our Love that I have not swerved from my affection for Thee.

5. Do not reproach me although I may deserve it! May a thousand precious lives be sacrificed to humour Thy disdainful nature.[5]

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[1] The poet had tried to gain relief by communicating his love trouble to his friends, but their help was vain, and his object is still unachieved.

[2] There is an allusion here to the ever recurring conflict between Love and Wisdom.

N.B.—This Ode is a well-known song in Persia.

[3] The appropriate collocation of *dast* and *pāe* may be noted, though they possess a secondary signification here, viz., strength or power.

[4] To have shared Thy lovers with Thy twisted ringlets was surely a sufficient triumph without wishing to scorn them as well. *Rūe gashlān az* literally means to turn the face away from, and hence to spurn.

[5] *Malul* literally means bored, or afflicted with ennui.

6. If I must endure Thy reproaches, it is e'en my own fault, for Love is a heavy burden, and I am verily "unjust and ignorant."[1]

7. If I were to describe fully all that I suffer at the hands of Thy separation, it would be a long story.[2]

8. I cannot indite a letter to Thee by reason of my tears, for, (when) I write, (the written word) is immediately washed away (by my tears).

9. What concern have I with babbling counsellors? It is not seemly for a philosopher to claim superiority over Bahlul.[3]

10. No one can learn the way of Love by (mere) talk, unless it is innate in his nature.

11. In kindness summon (to Thy presence) the captive of Thy love, for if Thou drivest him away in anger, where can Thy fettered (victim) go?

12. Not only is Sa'di's arm powerless to grapple with Her, but even the lion's forefeet and claws must yield to the unsheathed sword of Her glance.

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[1] There is a reference here to the following passage of the Qurān (Surah XXXIII, 71-73); "For verily we offered the trust (of love) to the Heavens, and the Earth, and the Mountains, but they refused to bear it, and shrank from it, verily, he is ever unjust and ignorant."

cf. Sa'di's line:

Man ān jabūl ẓalūmam ki ham to farmūdī.

Zalūm and *jabūl* are intensive adjectives.

[2] *Al hadīsu yaṭūlu* is an Arabic phrase signifying "the tradition, or discourse, would exceed in length."

[3] Bahlūl, who lived during the reign of the Khalifah Harūn ur Rashīd (786-809 A.D.), was one of those people who pass amongst Muslims either for saints or madmen. Although surnamed *al Majnun* or the Madman, he was possessed of a great deal of sense (Beal's Or. Biog. Dict.). The poet compares himself with Bahlūl, and points out that so-called philosophers have no right to impugn his actions as he is really wiser than any sage.

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1. I had sat me down, self-absorbed, with the door of my house closed to ingress and exit ;
2. The night was protracted, (while) my two eyes were fixed on the threshold of the expectation (= I was filled with the expectation) that, in the morning, Hope would knock at the door of my chamber.
3. Her head is filled with drunken stupor, Her hands are dyed with the blood of Her lovers, and Her languorous eyes are anointed with magic.
4. Bring hither (the goblet), O Cupbearer ! and let my neighbour close his eyes, for I have stuffed both my ears against (= so as not to hear) the Traditions of the Righteous.[1]
5. My mind contains such a (vivid) picture of the Beloved that the objects of sense can no longer be apprehended by me.[2]
6. The words of Wisdom during the period of Love's Empire were just as ineffectual as the commands of a dismissed official.
7. I have no complaint to make against Thee ; nay, one

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[1] *Ḥadīṣ* (pl. *aḥādīṣ*), or Traditions, are known as *waḥi ghair maṭlū'*, i.e., unread revelation, and may be described as the uninspired record of inspired sayings by the Prophet, whereby he was enabled to give authoritative declarations on religious questions. The tradition referred to by the poet is the *ḥadīṣ us saḥīḥ*, or genuine tradition, which has been handed down by truly pious persons (*'udūl* pl. of *'ādil*): Hughes' Dict. of Islam. Sa'di means that he is so absorbed in the contemplation of the Divine Beauty that he is indifferent to outward forms and observances.

[2] " The knowledge of God can only be gained by spiritual illumination (*'ishq*) and not by logical reasoning (*'aql*), as sense and reason cannot transcend phenomena, and work up to the invisible and incomprehensible Being underlying them. It is through the former that he is able to shake off the illusion of the apparent reality of the sensible world: Whinfield's *Gulshani Rāz*, Introduction, page 10. Here *Khiyāl* (= Imagination) seems to be contrasted with *'aql* (= Reason).

should be grateful to the King for taking the beggar's house to live in.[1]

8. Only a glutton would pay attention to the viands on the dinner table at which the host is the object of general regard (= the Beloved).[2]

9. I swear by Love that the stroke of a sword by Thine hand would be just as agreeable to me as the playing of a musical air.[3]

10. What is the relation, pray, between me in my condition of loving, and the Beloved in Her state of being loved? It is that between the slayer and the slain.

11. I ought to whisper my tale (of love) into Thine ears with my own lips; it is a pity that I have to send my (love) message by the hand of a messenger.

12. In Sa'di's heart there is no scope for aught but Thyself: how pleasant it would be if he could be occupied with Thee (alone) to the exclusion of everyone else in all the world.

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1. We have such a forgiving Master that in spite of our heavy load of sins we are hopeful (of His pardon).[4]

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[1] The poet means that he ought to be grateful to the Beloved for occupying his thoughts to the exclusion of everything else, or, in other words, "for filling his heart with Divine light and grace and purifying it from the stain of externality." (Whinfield's *Gulshani Rāz*).

[2] The same idea is developed in this line. The poet says that the true lover devotes his whole soul to the spiritual Beloved (*mezbān*) quite regardless of the pleasures of the material world (*mākūl*).

[3] *Zarb i usūl* usually means "beating time" in music.

[4] *Khudawande* here may refer to the Lord Muhammad, who is "a living intercessor" for erring believers at the Throne of God. In the *Mishkāt* the Prophet is stated to have said "I will intercede for those who may have committed great sins." (Hughes' Dict. of Islam). This line is connected with the verse following. Both may be taken to refer to the Almighty or the Prophet Muhammad.

2. Who can open the door (of Mercy) which the Almighty keeps closed? (So) come let us make our supplications (even) at this door (court).

3. O God! Whether Thou callest us to Thee, or drivest us away, we have no other door (to forgiveness) save Thy bounty.[1]

4. If Thou shouldst forgive Thy servants, we are exalted: otherwise, we are unable to lift up our heads by reason of our sins.

5. Thou hast created us from a handful of dust: how can we show our gratitude for so great a blessing?[2]

6. Thou hast endowed us with a soul, wisdom and faith, and but for this we are naught but a handful of dust.[3]

7. Day and night, Thou art in intimate communion with us, while we pass our days and nights neglectful of Thee!

8. We do not claim to have rendered Thee (due) service and devotion, for we are ashamed of the short-comings of our service.

9. May that day never dawn, when we shall despair of (approaching) the Court of Thy Grace.[4]

10. O Lord! reform us through Thy grace, for we are miserable and distressed in our circumstances.

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[1] cf. the Qurān (Surah XXXIV, 22) "No intercession shall avail with Him but that which He Himself alloweth."

[2] cf. the Qurān (Surah XXXV, 12) "God created you of dust."

[3] Soul (*nafs*) and spirit (*rūh*) are not distinguished in the Qurān, though Muslim philosophers discriminate between them. *'Aql* is the reasoning faculty which distinguishes men from animals. *Imān* is of two kinds, viz., (a) *mujmal*, or the simple expression of faith in the Qurān and the Traditions, and (b) *mufassal*, or a formal declaration of faith in the six articles of the Muslim creed, viz.: (1) God, (2) the angels, (3) the Books of God, (4) the prophets of God, (5) the Day of Judgment, and (6) Predestination.

[4] *Sar khārīdan* means literally "to scratch the head," but here it is used in its secondary sense.

11. Regard us (at least) as the beggars of Thy street, if we must be excluded from (the circle of) the intimates of Thy court.

12. I cannot even conceive the attributes of His (glorious) vision, save in so far that I am distraught by His audition.[1]

13. He gave us one draught (of the Wine of Divine Love) on the Day of Creation, and we are still intoxicated from the power (effects) of that wine.[2]

14. O Sa'di! Since He (= God) cannot be comprehended by Reason, come let us raise our heads (indulge) in the frenzy (of Divine Love).[3]

N.B.—This is one of Sa'di's devotional Odes.

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1. God be praised that we did not die before beholding our Beloved's face, and doing him service (= paying him homage).[4]

2. Many a *Fātihah* have we recited, and often have we breathed the prayer of *Ikhlās* at the departure and return of your victorious standards.[5]

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[1] *Dīdanash* = literally His sight or appearance, and hence the Vision of His glorious Beauty. *Sama'* has here the mystic sense of audition, or the ecstasy inspired by God.

[2] *Azal* signifies Eternity without beginning, and *abad* Eternity without end.

According to the Sufi belief, when God asked *alastu birabbikum* (= am I not your Lord?) all pre-existing souls promised to love him.

[3] i.e., God cannot be comprehended by Reason, but only by the spiritual faculty of Intuition, which attains the truth by transcending thought. (Nicholson's D.S.T., page 210).

[4] *'Azīzān* must be taken in the singular sense here (cf. *dūstān*, *jānān*, etc.), *'Azīz* means King, as well as Beloved, though it is generally applied in the former sense to the sovereigns of Egypt.

[5] The *Fātihah* is the opening chapter of the Qurān, and *Ikhlās* the penultimate chapter. Both are employed in the daily prayers of Muhammedans, and follow each other in the *Qiyām* or standing posture. They are also recited as a charm to avert the Evil Eye. This verse is connected with the line following it.

3. So that we might hear once again the roll of the drums of good tidings, and the jangling of the camel bells.

4. A face, which we have striven to see with as much longing as the New Moon (at the 'Īd), has appeared from the East like the full moon (in all its Beauty).[1]

5. To-day we have expressed our thanks for the sweetness (= pleasure) of your safe return with smiling lips because we had tasted the bitterness (of separation).[2]

6. (But) we did not sit in the shadow (= protection) of the palace of safety, until we had traversed the mountains and deserts of hardship (and trouble).

7. The time has now come to fulfil our desires (as) the occasion for regret (and sorrow) has passed away.[3]

8. The hand of Heaven on that day (of the Beloved's departure) kindled such a fire (from the agony) of Separation in the granary (of our hearts) that we were parched like wheat (in the flame).

9. God be thanked that the pleasant breath of Spring has returned, and that we have been delivered from the tyranny of Winter.[4]

10. We have torn, like a drum by a drumstick, the skin of that enemy, who did not wish (to bear) such drumbeats of good tidings.

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[1] Because the appearance of the new moon marks the close of the Ramazan fast.

[2] A roundabout way of saying that the happiness caused by his sovereign's return to Shiraz is enhanced by the sorrow that his long absence occasioned.

[3] *Labi maqṣūd ba dandān gazīdan* literally means "to bite the lip of desire with the teeth," and *savangusht bahasrat gazīdan* = "to bite the fingers through regret."

[4] A poetic way of expressing his relief at his sovereign's safe return. cf. Shakespeare's Richard III :

> "Now is the winter of our discontent
> Made glorious summer by this sun of York."

11. O Sa'di ! in the presence of the sun it is good manners to say that we have not even seen the dark night.[1]

N.B.—This Ode was written in praise of one of Sa'di's Atabeg patrons apparently after his return from a victorious campaign (probably Abu Bakr, who died in 1260 A.D.)

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1. If some day I shall succeed in obtaining justice at Thine hands, I will dance (with joy) some night to make amends for my past life (that has been wasted).
2. I love Thee so much that, if some time I should happen to be separated from Thee, (though) Thou mightest bear my absence with equanimity, for me patience without Thee would be impossible.
3. My heart warns me a hundred times to close my eyes to this source of mischief (the Beloved), (but) again my eye lights on that bewitching figure, (and I am undone).[2]
4. Thou shouldst not sit in the garden in front of the cypress, or else the gardener is sure to say that he will not plant another cypress (there).
5. My companions journeyed (unhindered), each friend of mine, to distant climes, unlike me, whose skirt was caught in the mimosa thorns (of love).[3]
6. I have fallen into such a sea (of love), that I can see no limit to it ; I have measured my strength with a person (= Beloved) against whom I am powerless.

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[1] i.e., to make no allusion to the sorrow caused by the King's long absence. The antithesis of the sun and night may be noted.

[2] The poet plays on the words *fitnah* and *fattān* which are derived from the same Arabic root.

[3] Sa'di means that he had become entangled in the meshes of Love, while his friends went free. *Har yāre* here is in apposition to *rafīgān*.

7. Thy separation bears hard on me, but I must have patience, as, if I were to flee from Thy cruelty, I should (indeed) be a faithless friend.

8. Ask me not how I fared last night in darkness and loneliness! Why dost Thou ask me about the night of separation, when I am distraught (even) on the Day of Union?

9. My laments at night are uttered *sotto voce* (in the hope that) perhaps my (heart's) pain may remain concealed, (but even) my secret cries have reached the ears of everyone in the world.[1]

10. A moment's secret communion with the Beloved is better than a hundred years of (ordinary) society: I do not desire my freedom since I am imprisoned in Joseph's company.[2]

11. I am that sweet singing nightingale, whose voice even after his body is reduced to dust will be heard to say, "I am Sa'di in the garden (of Paradise)."[3]

244

1. I cannot pursue my own interests because of (my love for) Thee: I am like the moth, for I burn, and still continue flying (round the candle).[4]

2. If Thou dost wish to be kind to me, be kind to-day; otherwise, Thou mayest often seek without finding me again.

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[1] i.e., through his poems, which have a world-wide circulation.

[2] An allusion to Joseph's confinement in a well by his brethren. He means that as he is a captive to the Beloved's love he does not wish to be released.

[3] An extremely beautiful line in which Sa'di refers to his work, the *Gulistan* as his chief title to posthumous fame.

[4] *Dar parwāz*, is used in a double sense here. The ordinary meaning is "to be on the wing, to fly," but in a Mystic sense the phrase is also employed to signify "the journey up to God." = *sair az jānibi nasūti bashariyat bajānibi lahūti haqīqat.* The poet means that his heart is consumed with anguish while he is pursuing the Path to the Goal of Union.

3. I am not so (little) needy that I should be satisfied with a single glance (of Thine): nor so (little) thirsty that the river Oxus would quench my thirst.

4. I am like a harp with my head bowed down in (abject) submission and love: strike up whatever air Thou pleasest, and play on me.[1]

5. Though Thou mightest put me a hundred times on the fire, and pluck me out (again), (Thou wouldst find that) I am pure gold, for I would still be the same, though I should melt.

6. Shouldst Thou even approve of such cruelty as to stone me, I should not be guilty of the offence of proposing to resist Thee.

7. I cannot render Her fitting service, (so) what can I do? My life is too worthless to sacrifice at the Beloved's feet.

8. I am a tavern haunter, a lover, a madman, and a drunkard; what worse charge than this can tale-bearers bring against me? [2]

9. I described to the physician the state of my distracted heart, (and told him) that the door of my eyes remained open (=lay awake) every night on account of my thoughts of Thee.

10. He replied, saying, "A complaint of the kind that you have, O Sa'di! is the disease of Love, and I do not know what remedy to make up for it."

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[1] Note the pun on the double meaning of *zadan* and *nawākhtan*.

[2] The poet takes these terms of abuse (in which he glories) in a Mystic sense. For instance tavern-haunter = freed from self: lover = one filled with the rapture of Divine Love: drunkard = beside oneself with the wine of ecstatic absorption in Unity: madman = lost to personal consciousness in the contemplation of the Divine Beauty.

245

1. I am in luck to-day for my glance has fallen on Her Beauty.[1]
2. Praise be to the Lord of Heaven that my luck has turned.[2]
3. Perchance it is a vision that appears before me, or it may be that my fancy is flattering (deluding) me.
4. For such good fortune never fell to my lot on any day, nor did such a rose bloom for me in any year.
5. To-day I have seen what my heart desired, while my ill-wisher has witnessed what he did not desire.[3]
6. What more can be expected from Time (= Fortune), since my New Moon has become full ? [4]
7. Now that Thou hast revealed Thy face, my condition has improved.
8. O come back to me ! for through my longing for Thy face, I have become disgusted with myself.[5]
9. I am so tormented by separation from Thee, that my heart will not give me back (the hope of) Union with Thee.
10. And by reason of the extreme thirst (of Love) that I have suffered, I cannot even swallow pure (sweet) water.
11. Helpless, I came back to (look at) Thy face, when every other resource had failed, and my patience was exhausted.
12. I will e'en cling to Thee for protection from Thine own

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[1] *Mubārakast fālam* literally = my augury is auspicious.

[2] This is a metaphor (*isti'ārah*) borrowed from astrology and means literally "My star has emerged from the Lunar Station which was supposed to be auspicious."

[3] i.e., his rival was annoyed at witnessing his Union with the Beloved.

[4] Sa'di means that his dearest hope had been realized.

[5] The poet means that he is eager to annihilate his phenomenal self, and thus be in a fit state to contemplate the Beloved's divine beauty.

injustice, and it is to Thee that I will complain against Thyself.

13. O Sa'di! when the Beloved is friendly, the cruelty of everyone in the world is easy (to bear).

246

1. Thou camest to me and oh! how full of desire and distracted I became; (but) since Thou hast departed from me I have been but a lifeless form.

2. It is not forgetfulness that has caused me to cease from uttering Thy praise; nay, it is the contemplation of Thy (wondrous) attributes that confounds me.

3. In Thine absence I did not sleep even on the fringe of the flower-bed for a single night that I did not find myself in a desert (full) of mimosa thorns.[1]

4. Hope of Thy Union revived me every moment, for otherwise Thy absence would have slain me when parted from Thy sight.

5. By reason of Thy friendship I was as it were in a parterre of tulips and sweet basil, even when cast into the fire of affliction like Abraham.[2]

6. All night through I was in expectation of (hearing) the bird that crows at dawn, in the hope that perchance the

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[1] The poet means that in the Beloved's absence life has no charms for him, and a flower-bed would seem to him a bed of thorns.

[2] This is an allusion to a legend about the Prophet Abraham, who was thrown into a fire by his idolatrous enemies who were angered at his destruction of their idols. The fire is said to have changed into a garden, and the prophet came out unscathed (*vide* Qurān, Surah XXI, 68-69). There is a subtle play in the similarity in meaning of the words *tawalla* (friendship) and *khalīl* (friend).

morning-tide would waft me Thy fragrance (even) for a moment.[1]

7. Through the cruelty of separation Sa'di declares each day that while he has adhered to his vow (of fidelity), Thou hast broken Thy promise (to him).

247

1. The Beloved that I possess, and the Sweetheart that I know, has a sweet mouth, (which is) beyond the reach of my lips and teeth.[2]

2. Will not Fortune allow me to sit and seat that graceful Darling by my side, (while) I shower roses on Her head?[3]

3. O (Darling) with the heart-ravishing face! Thou art a compendium of loveliness: (but) what concern has the tranquil-at-heart for me, who am distraught?[4]

4. Take this opportunity (of being kind to me) because only a trace remains of the foundations of my existence, (and) when I call Thee to mind, I no longer remain myself.[5]

5. I do not grieve about Thy Union, nor do I complain on account of Thy separation: whatever order Thou mayest choose to give, I am Thine obedient slave.

6. O Thou that art fairer than Leila, the fear is that Thy love

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[1] i.e., his heart would become illumined by the Divine Grace.

[2] i.e., to kiss the Beloved is beyond his power. For the Sufistic meaning of lips and kiss, cf. the *Gulshani Rāz* (Whinfield's Edition, page 73):

" His ruby lip is healing to the sick heart.
By a kiss he ever and anon revives the soul."

[3] Note the play on *nishastan* and *nishāndan*. *Shākhi sanaubar* literally means " a fir sapling," and *nishāndan* " to plant," or " cause to sit " as here.

[4] There is a good example of the *tajnisi muzayyal* in *majmū'* and *majmū'ah*. Note also the antithesis between the words *majmū'* and *parīshān*.

[5] i.e., I am lost to self and utterly absorbed in the Beloved.

will make me wander over hill and desert like Majnūn (= one distraught).[1]

7. If a whole world should rise up in enmity against me (it would not matter, but) if I should avert my gaze from Thy (sweet) face, may I be condemned to loathe it ![2]

8. I am imprisoned in Thy snare ; I am conquered by Thy power ; I am intoxicated by the rapture Thou dost inspire : I am at a loss to describe Thee.[3]

9. I am rendered distraught by Thy love : my foot is mud-bound (= helpless) in Thy pursuit : I can bear all this with patience, but I cannot do without Thy face.[4]

10. I continue to wail surreptitiously, and it is a matter of wonder that lovers all the world over are sleepless by reason of my secret lamentations.[5]

11. Thou seest how fiercely a fire takes hold of a burning (= combustible) thing, (but) Thou art fiercer than a fire, and I am more (completely) consumed (than a combustible).

12. People say to me " O Sa'di ! do not waste your life in such mad fancies : (but I reply) " if I lose my life, it would be proper (= it is no matter) for I live only through the Beloved."[6]

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[1] The legend runs that when Qais was banished from Laila's presence he became insane and wandered distractedly over hills and deserts. He is supposed to have lived in the reign of the Khalifeh Hishām (721 A.D.).

[2] The poet cannot imagine a more terrible curse than aversion to the Beloved's face.

[3] *Zauq* in the language of Sufis is " The Mystic sense," or the faculty of discriminating between Truth and Falsehood, which is acquired by the light of Divine Grace.

[4] By *pāe dar gil* (*raftan*) the poet means that the clogs of Not-Being obstruct his "journey up to God."

[5] Sa'di here alludes to the world-wide popularity of his love poems.

[6] cf. 1 Philippians 1 24 :

" For to me to live is Christ and to die is gain."

248

1. O balm of my wound, and solace of my soul ! Grieve me not so bitterly by Thy separation.
2. O ease of my wounded heart, Thou art the comfort of my distracted mind !
3. People tell me to withdraw my hand from Her skirt, so that She may withhold Her grasp from my collar.[1]
4. (But) he, who invites me to the pleasure-garden, takes me to a prison, if it be without Thy (sweet) face.
5. It is strange that I can neither find my way to Thy presence, nor do I know the road that leads away from it.
6. Accept me as Thy slave one day, (and) the next day behold I am a king.[2]
7. O Rose-bush of the Garden of Spirituality ! Thou hast made me indifferent to the (material) rose garden ! [3]
8. Since the day on which I beheld Thy cypress stature, I have forgotten the garden cypress.
9. (When) that double string of pearls (= Beloved's teeth) formed the topic of conversation, blood-stained (tears) gushed from my eyes.[4]
10. People say to me " O Sa'di ! have patience in Her absence," (but) I bear Her load (of love), as patience is beyond my power.

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[1] Or in other words, " sever Her connection with me."

[2] Thy service would exalt me.

[3] There is a subtile allusion in this line to Sa'di's celebrated works the *Gulistan* and *Bustan*. He means that his absorbing passion for the spiritual Beloved has killed in him all desire for earthly joys.

[4] cf. the lines of *Kamāl uddīn Ismaīl* :

Du rishtah durri dandān chūn az labat bitābad
Gūi magar surya dar māh kardah manzil.

Murjān literally means " coral," and hence is used to signify blood-stained tears. The word is appropriately used here with *durr* = pearls.

249

1. Thou camest in through the door, and my senses left me: Thou mightest say that I had been transported from this world to another (= Earth to Heaven).

2. My ears were pricked to hear who would give me news of the Beloved: the messenger came, and I became senseless.[1]

3. I was lying like a dewdrop before (= in the rays of) the sun: Love descended on (= inspired) my soul and I ascended to the star Capella.[2]

4. I thought I would look at Her, and that possibly the pangs of my yearning love might be relieved thereby: I saw Her, but my longing was only intensified.

5. Power failed me to enter the Beloved's presence; (though) sometimes I walked on my feet, and sometimes on my head.[3]

6. In order that I might behold Her (graceful) gait, and hear Her speech, I became all eyes and ears from head to foot.[4]

7. How could I restrain my eyes from looking at Her, since it was through beholding Her that I became "seeing" at the very first glance.[5]

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[1] *Gūsh bah rāh* = literally "ears turned towards the road" (by which the expected messenger should come). Translated into Sufi language the passage means that he became lost to self through the inspiration of Divine Grace that illumined his heart.

[2] In this beautiful line Sa'di compares himself to the humble dewdrop evaporated by the action of the Sun of Divine Love, which illumined his heart and exalted him to the stars.

[3] i.e., though I used the utmost endeavour to attain Union with the Beloved.

[4] A common Persian phrase to denote concentrated attention.

[5] It was through the influence of Divine Love that the veil of illusory phenomena was removed from his eye, and he was enabled to perceive the Infinite.

cf. Proverbs XX, 12:

"The hearing ear, and the seeing eye."

8. May I despair of Thy fidelity, if for a single day or moment I remain contented and happy (in Thine absence)!

9. She was personally indifferent to my capture: it was I myself that became captive to the noose of Her (amorous) glance.[1]

10. People say to me " What has paled your ruddy face, Sa'di ? " (I reply) " It was the elixir of (Divine) Love that was thrown on my base metal, and turned me into gold."[2]

250

1. O straight-statured (Beloved), we too are not worthless: and O Thou, who surpassest (in beauty) everyone in the world! we also are not to be despised.

2. Thou hast said that no nightingale ever saw a rose endowed with my (brilliant) colour: Thou hast indeed spoken truly, but we too are not despicable.

3. How often wilt Thou say " We are incomparable " ? (I reply) " Cut short Thy speech, O beautiful One! Thou hast said enough: Thou art not unique in beauty, (for) we too are of some account."[3]

4. O Thou Sweetheart of every assembly, and the heart's ease of every soul! Though Thou mayest possess many lovers, we too are not contemptible.

5. Thou didst remark that there was no creature on the (face

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[1] cf. *Gulshani Rāz*, line 751, Whinfield's edition:
Azo har ghamzah dām o dānehe shud.

[2] In this fine line Sa'di gives expression to the Sufi doctrine that the influence of Divine Love transforms the base metal of corrupt self-existence into the pure gold of Union with the Truth.

[3] It is impossible to render the words *o bas* in English without having recourse to a paraphrase.

of the) earth like Thee: (but) O Soul of the beauty of all humanity! we too are not worthless.[1]

6. If Thou art famous for Thy beauty, O unique Pearl! why art Thou estranged from us, (for) we too are of some account.

7. I thought that Thou wouldest have seen us and inquired about our welfare; why then art Thou annoyed with us, (for) we too are not despicable?

8. Although Thou art a fragrant rose-bed, or a sweet-singing nightingale, and though there be none fairer in all the world, (still) we are not contemptible.

9. O Sa'di! if that lovely Mistress has chosen a companion in preference to us, tell Her to select whomsoever She will, (but) we too are not to be despised.

N.B.—This is a poor Ode, and the style is unlike Sa'di's It is apparently addressed to an earthly sweetheart. I cannot help feeling doubtful about its authenticity, and it is omitted in the more important MSS Four more lines are added in various manuscripts and texts, and these are undoubtedly corrupt. The poet while extolling the Beloved's charms, becomes self-assertive, and claims that his own merits are not so insignificant as to be disregarded.

251

1. Let me but pass before Thy face, and with my eyes contemplate Thy noble attributes:

2. Desire is felt in absence (from the Beloved), and cruelty is practised when She is present: (but) even cruelty is preferable, as we cannot endure (the pain of) desire for Thee.[2]

3. If Thou dost not turn Thy face to mine, it is Thine to com-

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[1] *Zami* is the abbreviated form of *zamin* cf. *chi* for *chiz*.

[2] Sa'di means that it is better to be with the Beloved and suffer Her cruelty than to be away from Her and endure the pangs of desire.

mand: come back to me so that I may spread my face (carpet-wise) at Thy feet.

4. We are in love with Thee: nay more, even if the people of the age (= my contemporaries) were to prove inimical, and my life should pay the forfeit, I should still love Thee (as before).[1]

5. Thou hast said that Thy lovers are greater (more numerous) than the dust: nay, it is not so, for we are less than the dust (of Thy feet).[2]

6. We are with Thee (= in Thy company) and (still) without Thee (= absent from Thy presence): what a state is this? We are in the circle of Thine intimates, and (yet) we are outsiders.[3]

7. Complaints against enemies are brought to friends, but, when the Beloved is Herself the enemy, where can we take our complaints?

8. How strange it is that I can neither indulge in the hope of Thy love, nor dare to cherish an affection for anyone else!

9. We do not voluntarily run in pursuit of anyone: it is She (the Beloved) that carries us along, for we are entangled in Her lasso.

10. O Sa'di! who, pray, are you? For so many have been caught in this loop of Her lasso that we are (but) a lean (worthless) prey.[4]

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[1] Note the play on the double meaning of *sar* (life and love).

[2] cf. the line from the "Garden of Kama," by Laurence Hope:—

"Less than the dust beneath thy chariot wheel."

Humility is one of the cardinal virtues of the Sufi's creed.

[3] Literally = "Like the knocker on a door." The word-play on the double meaning of *ḥalgah* may be noticed. The poet means that though externally apart from God, he is inwardly one with Him.

[4] Sa'di alludes here to his own insignificance. The Beloved's victims are so numerous that it is hardly worth Her while to capture him.

252

1. I am devoted to Thee, Thy companion am I, and from Thy hands I crave Thy bounty.

2. All strangers are well aware that I am an intimate of Thy court.

3. (But) I fear, O Fruit of a lofty tree ! that Thou art beyond the reach of my short hands.

4. I found in these last few days of my life that I had wasted my fifty years in neglect.[1]

5. I swear by Thy Being that since I was acquainted with Thee, I have had no knowledge of myself (= have lost self-consciousness).[2]

6. All other people ask from Thee things conformable to their own views and ambitions, while I only crave Thyself of Thee.

7. I am the nightingale of the Garden of Thy beauty : how then should my songs fail to be famous ?

8. People drag me away saying that I should abjure Love : they beat me for being the King's pawn.

9. If Thou shouldst cut me into a hundred pieces, I should

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[1] The poet means that he awoke to repentance too late. This verse supplies one of the few biographical details that are contained in Sa'di's Odes, though perhaps *panjāh* should not be taken too literally.

cf. his line :—

Ay ki panjāh raft o dar khwābi
Magar īn panjrūz daryābi.

Or again this verse from the *Bustan* (Chapter IX) :—

Chu panjāh sālat bīrūn shud zi dast
Ghanīmat shumar panj rūze ki hast.

[2] He means that he had become selfless and absorbed in the contemplation of the One.

not change this colour (habit) of mine, for I am "God's dye."[1]

10. O Sa'di! (people tell me) not to go in pursuit of the Beloved, but what else can I do, for She carries me along with Her, willy nilly.

11. I have not the option to turn from Her side, (so) tell the amber (= magnet) that I am the straw.[2]

253

1. I swear by God that even if I should die I will not turn my heart from Thee: leave my bedside, O physician! for I will not accept your medicine.

2. All my life long I would have associated with the witty and beautiful; but Thou hast arisen (appeared), and Thy (fair) image has been inscribed on my heart.

3. Give me not counsel, O sage! For I will not put it in practice; (since), though I may do without self (existence), I cannot dispense with the Beloved.[3]

4. O Shield (of wisdom)! depart from before me; for the dart (of Love) has pierced my soul; let me see who it is that strikes me with the arrow (of Her glance).

5. If Thou shouldst see Thy (graceful) movements (mien) (reflected) in the water, Thou wouldst say with Thine own lips that Thou wert peerless in beauty.

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[1] There is a play here on the words *rang* and *ṣibghah*. *Rang* (colour or habit) refers to the poet's ingrained habit of love. *Ṣibghat ullah* is a quotation from the Qūran Sūrah II, 132, which runs "The dye of God, and who is better at dyeing than God?"

[2] i.e., the Beloved is the magnet that draws him to Her.

[3] In other words he must die to self, and efface his entire corrupt self-existence before he can be united in spirit with the Truth, which is the object of his quest.

6. I take no delight in the garden, nor have I any desire for friends ; set out on your journey, O companions ! (and leave me), for I am a captive (to Her Love).

7. With (a heart full of) joy and happiness Thou wert refreshed by sweet slumber, while I did not sleep (at all) last night, nor did other people (= my neighbours) on account of the noise (of my lamentations).

8. Do not the rich show liberality towards helpless beggars? (then) cast but one glance at me, O Thou rich (in beauty) ! For I beg (= yearn for) a sight of Thee.[2]

9. If Thou shouldst burn me like aloes let my body be a sacrifice for Thy soul (= I am ready) ! for (then) every moment of my life would be pleasant (to people) on account of the sweet fragrance of the perfume I would exhale.[3]

10. Didst Thou not say that Sa'di would not win release from Thy power (= would die) ? Nay, (it is not so,) for I swear by the dust of Thy feet, O my Life ! that since it is Thou that slayest me, I shall not die.[4]

254

1. Although to gaze on Thee is forbidden me, who am laden with many sins, still, what can I do, since I am unable to withhold my eyes from Thee ?

2. I suffer cruel treatment from a Beloved, at whose hands I

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[2] *Faqīr*, in the Sufi sense means one who is poor of self, i.e., one who has annihilated self.

[3] He means that he would gladly make his life "a sweet-smelling sacrifice" to the Beloved.

[4] i.e., to die to self is to live in God, or in other words death is a spiritual resurrection.

must needs bear with it; I possess neither the constancy to endure Her wounds, nor the power to sigh.[1]

3. I have neither the opportunity of staying (by Her side), nor the patience to (leave Her, and) depart: I possess neither a place to tarry in, nor an asylum to flee to.

4. Neither would She cast one look at me in pity were I to stay (with Her), nor have I any other refuge, if I should flee (from Her).

5. May my body be a sacrifice for Thy soul! Thy threshold is a (proper) resting place for Thy slave's (= my) head: what can be more fitting for me than a state of beggary, since I have Thee as my King?[2]

6. Since one, possessed of such beauty as Thine, treads the path of virtue (purity), it would not be true manliness on my part to have a corrupt (= impure) eye.[3]

7. I have had enough of the approbation of the vulgar crowd, and the virtue of a good reputation: since I am prepared to lose my head, how can I be concerned about my cap?[4]

8. O God! what a night was mine to-night, when such a star appeared (within my ken), that I no longer felt any love for the sun, nor desire for the moon.[5]

9. O ye afflicted (lovers)! do not complain of the darkness of

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[1] *Zakhm* signifies the chastening hand of God. By *majāli āh dāshtan* the poet means that he is reduced to such straits by the Beloved's cruelty that he cannot even express his grief in sighs.

[2] i.e., he must approach God's throne in the Sufi state of *faqr* or selflessness.

[3] He can only hope to be united with the All-pure, if his heart is purified from the stain of corrupt passions.

[4] Outward forms and external observances, which the orthodox hypocrites regard as a *sine qua non* of a good reputation, are nothing in his eye, as he is prepared to sacrifice his life (= die to self) in order to live in God.

[5] The pun on the word *mihr* may be noticed.

the night; for (in Her absence) I deem the bright morning blacker than night.

10. Since in Sa'di's eyes it is not a sin to look at a lovely face, you have rightly surmised that I have been guilty of this sin.

255

1. Arise and let us abandon the path of formalism, and appraise the shop of spiritual knowledge at its full value of two barley grains.[1]

2. If that tunic-wearing Sweetheart should again pass by, then we too would tear off the garments of (false) mysticism.[2]

3. Seventy peccadilloes that are hidden from the eyes of mankind are better than one act of devotion which we perform with hypocrisy and dissimulation.[3]

4. It may be that that (Beloved), who lavished so many favours on us in former days, will forgive us if we commit a single fault.

5. O Sa'di! unkindly Time is faithful to no one: (so) come, let us practise fidelity (to the Beloved) during this short period of our life.

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[1] Sa'di in this Ode is sneering at the hypocrisy of so-called Sufis, who make a vain pretence of spiritual knowledge, and use false piety as a cloak for their sins. *Takalluf* here signifies the ceremonious observance of outward forms of religion.

[2] Note the pun here on the double meaning of the *qabā*. The poet means that the contemplation of the Divine Beauty would cause him to abjure the cult of hypocritical Sufis.

[3] *Haftād* is used here in the sense of any large number.

256

1. This is not a night when the eyes of (the Beloved's) companion can close in slumber, (for) the Blessed (denizens of Heaven) do not sleep in the Garden of Paradise.[1]

2. The (gracious) influence of the springtide's fragrance revives the earth. He must indeed be a stone whose heart is not revived by the zephyr.[2]

3. I smell the scent of the skirt of my long-lost (Darling, but) if I should say so, everyone would exclaim " It is the old error ! "[3]

4. The lover does not possess ears that will listen to advice : ours is a malady, that cannot be cured by the physician's treatment.

5. People urge me to repent of thinking of that Beloved (of mine). (I tell them that) this would be no real repentance, but rather a deadly sin.

6. O fellow travellers ! leave us alone (and depart), for we wish to remain stationed at the Beloved's door.

7. O brother ! regard the pangs of Love as (Abraham did)

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[1] *Ahli na'īm* = the inhabitants of Paradise. cf. *jannat un na'īm*, a term used in the Qurān to denote Paradise (= the Garden of Delight) The poet means that, as he is enjoying the bliss of Union with the Beloved, he is too happy to sleep.

[2] i.e., by the inspiration of the Divine Spirit.

[3] An allusion to the story of Jacob mentioned in the Qūrān (Sūrah XII, 95). Joseph told his brethren to take his shirt to his father Jacob, and cast it over his face, whereupon he would recover his sight. When the brethren were at a distance of three days' journey from home, Jacob said to those of his family who were present " Verily I perceive the smell of Joseph," and they replied *lā fī zalāli kie qadīm* (= surely thou art in thy old error "). This line is connected with the preceding one, as it was the Zephyr which is supposed to have wafted the scent of Joseph's shirt to Jacob.

Nimrod's fire: to me its flames are (as innocuous) as they were to Abraham.[1]

8. The dead would rise up dancing from the dust of the grave, if Thou shouldst only pass over their "bones when they are rotten."[2]

9. I long for Union with Thee, and dread Thy separation: In respect of everything else in the world I feel neither hope nor fear.

10. It would not be strange if one were found slain at the door of the Beloved's tent: the wonder is how the living could win out his life in safety thence.

11. O Sa'di! (true) Love and Lust cannot harmonize together, (just as) the accursed Devil cannot approach the angels glorifying God.[3]

257

1. The rose-scented breeze blows pleasantly in the morning. Arise, O friend! (and let us enjoy ourselves), for many a Zephyr will blow over our dust (when we are gone)![4]

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[1] The poet refers to the story of Nimrod's ineffectual attempt to kill Abraham by casting him into a fiery furnace.

[2] A reference to the quickening influence of the Divine Grace. The phrase *wa hiya ramīm* is taken from the Qūrān (Sūrah XXXVI, 78), where the sentence runs as follows: *man yuhil'izām wa hiya ramīm* (= "who shall quicken bones when they are rotten?")

[3] cf. the Angel Gabriel's words quoted in the Qūran (Sūrah XXXVII, 166): *wa innā la nahnu'l musabbihūna* (= "and we verily celebrate His praises.") The word *rajīm*, or pelted with stones, and hence accursed, constantly occurs in the Qūran as an epithet of Satan. cf. *fast'aiz billāhi min ashshaiṭān irrajīm* (="seek refuge with God from Satan, the pelted one.")

[4] cf. Umar Khayyam:—

Mai nūsk ki ba'd az man o tu māhi base
Az salkh bagharrah āyad az gharrah basalkh.

2. O you, who, as long as you lived, did not traverse the straight path (of Islam), you will have cause for fear and alarm in crossing the bridge (over the infernal fire) at the Last Day ![1]

3. The false coin of gilded brass will not be accepted in the market of the Resurrection : it must be pure (gold) to emerge unscathed from (the test of) fire.[2]

4. Your sins may be hidden from strangers, but the All-seeing beholds them : your misdeeds may be concealed from your neighbour, but the All-knowing comprehends them.

5. To cherish carnal desires is opposed to the Judgment of the Wise : the child loves dates, but the doctor enjoins restraint.[3]

6. I surrendered myself to despair, but Thy mercy gives me courage : for, O sinners ! there is still hope of pardon from the All-forgiving.

7. If Thou shouldst burn us (in Hell), O Lord ! it would be a fitting punishment for our misdeeds : and if Thou shouldst forgive us, Thy mercy is universal, and Thy bounty endless.[4]

8. Although the accursed Satan has led me away from the path of Justice (uprightness), I still rest my hope on the All-merciful and Clement One.

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[1] Sa'di plays here on the double meaning of the word *ṣirāṭ*.
" *Ṣirāṭ ul mustaqīm* " is a phrase often used in the Qūrān for " right way of religion," whereas, in the Traditions, *ṣirāṭ* is commonly employed to mean the bridge across the infernal fire, which is described as finer than a hair and sharper than a sword, and is beset on each side with briars and hooked thorns. The righteous will pass over it with the swiftness of lightning, but the wicked soon miss their footing and fall into the fire of Hell." (Hughes' Dict. of Islam).

[2] The word *qalb* has the double meaning of heart, and false or debased coin. Sa'di means that only those with pure hearts will emerge scathless from the judgment of the Last Day.

[3] i.e., just as the child is restrained from a surfeit of dates, so the wise will refrain from indulging in carnal desires.

[4] *Qadīm* literally means " ancient," or " of long standing."

9. He who has bestowed on me (the boon of) life, and granted me subsistence, and lavished so many favours on me, will also forgive me when I am a handful of mouldering bones.

10. O Sa'di! superfluous speech is a waste of life: now is the time to offer excuses (= ask forgiveness) (for our past sins): may God Almighty pardon us!

N.B.—This and the following Ode are of the devotional class.

258

1. Arise, and let us keep the vow of fidelity to "our trust" (of the Faith), (and) atone for our past sins by means of service (to God).[1]

2. It was an act of folly on our part to humble ourselves before men: henceforth let us practise humility at the door (court) of the Divine Majesty.[2]

3. The door of the Hospital of penitence is not yet closed, so that we may (still) cure the disease of sin by reparation.

4. We turned away from God, towards all people, but it was all in vain: it would be better to turn to God from every one else.

5. Let us put aside lust and desire and the heart's vain passions: let us bend double the back of devotion with a single (sincere) heart.[3]

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[1] This is an allusion to the passage in the Qūran (Sūrah XXXIII, 72), which runs, "we offered the trust (of the Faith) to the Heavens and the earth and the mountains, but they refused to bear it and shrank from it: but man bore it; verily, he is ever unjust and ignorant." According to the Sufis it was the trust of spiritual Love that was offered to man.

[2] Literally, "brainless was the head which we laid before men."

[3] Note the fine antithesis here between *yaktā* and *dūtā*, which I have attempted to render in English.

6. It is a pity that the hearts of men should get into the power of the Devil, how long shall we surrender the home of the Friend (= our heart) to the enemy ?

7. Since (even) the exalted rank of angels is below our position, why should we yield so humbly to Satan's power ? [4]

8. Base silver (= hypocrisy) only brings shame and an evil reputation : arise, O Sage ! so that we may seek the elixir (of Truth).[5]

9. O Sa'di ! the rich journey (far afield) for purposes of trade, while we, like beggars, offer prayers at the door (= court) of the Beneficent One.

10. O God ! lend us Thine aid, for favours and forgiveness are befitting to Thee, while our deeds are worthy of us.[6]

259

1. Since Thou hast come, I have had enough of (let me stop) talking about myself : since Thou art standing, it would be good manners on my part to fall down (at Thy feet).

2. If such a graceful creature as Thou shouldst enter through the garden door, the red rose would feel abashed, and say " Why should I continue to bloom ? "

3. When the rose reaches its end (= ceases to bloom), the nightingale's peace of mind departs ; (and so) all the world came to know of my heart's pain that I had concealed.

4. I have swept all the dust of Shiraz with my eyes in the

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[4] cf. Qūran (Sūrah II, 32), " And when we said to the angels, 'Adore Him' they adored him, save only Iblis who refused, and hence Angels are regarded as inferior in dignity to human beings."

[5] *Kīmiya* was the Elixir which transmuted base metals into gold.

[6] *Alā* is the broken plural of *ili* = favour or benefit.

hope that Thou mightest have planted Thy foot somewhere (there).

5. In a few mornings more, when the scent of the rose is exhaled, the separation from my mate will slay me, more ruthlessly than (it does) the nightingale.[1]

6. Have you not heard how Farhād used to perforate stones; (but they were) not like the stones of Thy threshold, which I have pierced with tears from my eyes.[2]

7. It is no wonder that my night is long, for both eyes are wide open through thinking of Thee, O Thou Tyrant! (nay), it would be strange if I had slept.

8. Thy servants are excused if Sa'di's blood be shed a thousand times; (so) tell them to spill it, and deny that Thou didst tell them.[3]

260

1. When the nightingale one morning sounded the kettledrum of the Dawn, I came out on the balcony from the repentance chamber of solitude.[4]

2. I see that before the (bright) standard of the sun, the black tassel of darkness fades on the horizon.[5]

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[1] The appropriateness of rose to nightingale may be noticed. By the scent of the rose is meant the inspiration of the Divine Grace, the absence of which fills his heart with pain.

[2] An allusion to the legend of Farhād, the favourite hero of Persian romance. Farhād was promised the hand of Shīrīn if he cut through the rock of Bīsitūn and brought a stream that flowed on the other side of the hill into the valley. The poet means that his task is even harder than that assigned to Farhād.

[3] *Bahil* is the Persianized form of the Arabic phrase *biḥill*. It generally means "pardon," but is used in a participial sense here.

[4] The poet means that, when the nightingales began to sing at break of day, he came out of his chamber where he had passed the night in lonely penitence, and entered the balcony to watch the sun rise.

[5] *Parcham* is the black (yak tail) tassel that is fastened round the neck of a lance, and so is appropriate to *rāyat*.

3. When the radiance of the Day emerges from the black quilt (of night), a white-bodied Beloved will sit up in all Her unveiled beauty.[1]

4. My heart is a captive to Love, and my soul pledged to Desire; (for) that charming Heart's-ease has entered through my door

5. My brain still is so intoxicated by the fragrance of Her breath that the perfume of ambergris and roses cannot reach the olfactory sense.[2]

6. I shall not again feel any anxiety about the dark night; for the day is predestined to be the termination to every night.

7. I did not fully understand whether Her sleeves contained the Judas-flower and roses, or rose-tinctured hands and (fore-) arms.

8. If you were to imagine Her as water in a glass, you could not tell the difference between the water and the glass.[3]

9. O Cupbearer! bring (hither) the Oceans of the East and West; for the habitual toper takes a long time to get drunk.

10. I am not one who fails to distinguish between what is lawful and unlawful; (but) to drink wine in Thy company is permissible, while even water in Thy absence is forbidden.

11. In no city can such sugar (sweetness) be found as Thou art (compact of), for Thou compellest to speech (even) parrots (= poets) like Sa'di.[4]

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[1] The white-bodied Beloved, as She throws off Her quilt and sits up naked in bed, is compared to the day emerging from the darkness of night.

[2] i.e., all ordinary perfumes, however strong, are overpowered by the fragrance of Her breath.

[3] The sense seems to be that the Beloved is all pure and clear as crystal, and that there is nothing gross or material about Her.

cf. the line in Firdausi's Shahnameh :—

Ravānash khırad būd o tan jāni pāk ;
Tu gufti ki bahrah nadārad zi khāk.

[4] A diet of sugar is supposed to stimulate the talking power of parrots.

12. This verse (of mine), that is elaborately constructed like chain-mail, does not allow the enemy to draw from its sheath the sword of criticism.

261

1. O my Darling ! A thousand blessings on Thy whole soul ! The God who produced such a Being out of the world of Not Being, was indeed a skilful artificer.[1]
2. I never saw anywhere the sun on a moving (graceful) cypress, (but) Thine attributes beggar description, and Thy features defy delineation.[2]
3. I thought perhaps Thou didst resemble a peacock, each part of Thy body being more beautiful than another ; but (then) I see Thou art all compact of sweetness from head to foot like the sugar-cane.
4. However much I may be tortured by Thy cruelty, I am still hopeful that Thou wilt be faithful (to Thy promise), (for while) Thine eyes say " No," Thine eyebrows say " Yes."
5. Prithee ! look at me but once again, and then begin Thy reproaches, (and) display Thy arrogance as much as Thou pleasest, just as sovereigns do towards their slaves.
6. Since Thou hast robbed me of my heart, take not away my religion as well, nor deprive poor me of my senses too : display not rancour towards Thy lovers, nor slay the prey that is unlawful.[3]

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[1] *'adam* in the Sufi sense is the created world, which can only be said to exist as a manifestation of the Creator.

[2] *Khurshid* is an allusion to Her beautiful face, and *sarvi rawān* refers to Her graceful figure.

[3] *Said ul haram* means literally the animals, that are found within the precincts of the Sanctuary at Mecca, which it is unlawful to kill. The poet claims immunity on the ground of being in the Beloved's sacred presence.

7. Both roses and thorns are to be found in the Garden, (but) whatever She (= the Beloved) does is good : (so) it is easy for lovers to endure cruelty at Her hands.[1]

8. She has gone, and my soul goes (with Her), while my body is tortured with grief (at Her absence) ; (but) what does the king, who falls asleep, care about the (wakeful) watchman ? [2]

9. She smote me with the sword of cruelty, (and then) departed while she kept on saying, as She looked back, " Sa'di complains of us, (though) real men never complain of pain."

262

1. My feet are so fettered by the bonds of Thy love that one might say that I am a deer with its head in the noose.

2. Sometimes I weep over my pain that is without remedy ; sometimes I smile at my distracted state.

3. By reason of Thy love I am so deprived of sense and hearing, I cannot act on the advice of the sensible.

4. The scope of Patience has all at once been narrowed, (and) I have cast to the desert (scattered broadcast) the tale of my Love.[3]

5. I am not so mad as to give up my love for the Beloved : (so) if you are wise, good sir, refrain from giving me advice.

6. No painter can ever limn such a picture (as Thyself) : (nay), God forbid ! I cannot conceive that it is possible.

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[1] Joy and sorrow are both experienced in the journey through life, but the Beloved's acts are all for the best, and however harsh they may seem to the outward eye, the sincere lover will submit to them without a murmur.

[2] *Tan jāimah bar khud mī darad* literally means " my body rends the clothes on itself "

[3] i.e., his patience has been exhausted, and so he has been forced to disclose the secret of his love. A subtle allusion to the widespread popularity of his Odes.

7. How many are the souls and bodies that have been tormented by Thy love; I am not alone in being a captive (to Thy charms), and a heart-broken (lover).[1]

8. Thou mightest come back willy nilly, and in Thine own despite, (and,) if Thou didst do so, my Fortune would indeed be in the ascendant.

9. If Thou shouldst call to me while I am asleep in the tomb, my sorrow-stricken soul would be comforted.

10. I hold my life as a sacrifice to the dust of Thy feet, whether Thou givest me comfort, or afflictest me.

11. And, if Thy joy lies in Sa'di's sorrow, I would even welcome this injustice to myself.

263

1. When I look at Thee, I pluck out (= wound) the eyes of the envious: thanks be to God that the eyes of my auspicious fortune have been opened.[2]

2. Fling back the tent-flap, (and) let both friend and foe behold, for the Beloved lavishes all this kindness on me in despite of my enemy.

3. Tell the Sage of the City not to preach to me, for I will not listen: tell the Elder of the Quarter to refrain from asking me to repent, for I would break my vow of repentance.

4. If you were to strike me with a dagger, warning me not to pursue Her any more, I should still utter the shout of love, as long as a last breath remained in my body.[3]

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[1] The pun on the double meaning of *tanhā* may be noted.

[2] i.e., Fortune has smiled upon me.

[3] He means that he will glory in his love to the last.

5. It is not good advice to tell me to reverence the Beloved's love ; it would be sheer wickedness on my part to turn from the Beloved.

6. If ever in all my life I should break my vows (of fidelity) to Thee, it would then be clearly proved that all this talk of love on my part was nothing but a lying boast.

7. Formerly I had a heart at ease and an intellect that was sound, (but) Thy love has kindled such a fire (in my breast) that it has clean burned up my granary.[1]

8. If the whole city were united and unaminous to attack me, I should draw my sword (= defend myself) against them all, (but) to Thee I should throw down my shield (= surrender).

9. How long wilt Thou repudiate me, and (mock at) my (ill) fortune ? (For) Love, that has seized my skirt, will not relax its hold of me.[2]

10. Whether Thou dost act according to my wishes or not, Thou art (still) the arbiter : (so) slay me, if I should breathe a word against (gainsay) Thy judgment.[3]

11. Sa'di (patiently) endures all this pain, and presses forward (to his goal) ; if Thou art what Thou art, and I am myself, blood will surely flow between us.[4]

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[1] i.e., left me helpless.

[2] *Astīn afshāndan* (= literally to shake the sleeve) has a secondary signification here and means to repudiate.

[3] There is a pun here on the double meaning of *zadan*.

[4] *Nīsh* (= sting) denotes here the grief and pain that Love entails. In the language of Mystics, grief and pain are often synonymous with Love. Sa'di means that if he remains faithful, and the Beloved persists in Her cruelty, his life must pay the forfeit.

264

1. It makes no difference whether the words uttered from the lips of the sweet-mouthed, silver-bodied Beloved are a blessing or a curse.

2. The false lover, who (only) recks of self, has not drunk fully of the pure wine of Love.[1]

3. Whether Thou art wearied of me, or reproachest me (it does not matter for) the captive of Thy love is indifferent to Thine ennui and vituperation.

4. I am not one to shun the object of my desire by reason of cruelty, (for) the bird, which is foot-bound in the snare, cannot fly up to the sky.

5. It will not be long ere the sage of fifty years' (reputation) will quickly become notorious for his infatuation.[2]

6. I, who am Thine associate, have no fear of anyone that exists, (for) the intimate companion recks not of the reproaches of the (outside) rabble.

7. I do not sleep the long night through, for friends taunt me, saying, " What a strange lover ! How can he sleep ? "

8. I dare not hope that Thou mayest come to my embrace, for the attributes of Thy beauty cannot even be pictured in my imagination.[3]

9. These pages must needs some day be burned, for no pen can bear the heat of Sa'di's (love).

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[1] The divine illumination of the heart, whereby alone the Infinite can be perceived, is only attained by the effacement of Self.

[2] The poet is referring to himself here, and the point of the line is the play on *panjāhsālah* and *panjrūz*.

[3] The dazzling glory of Her beauty, which transcends the bounds of imagination, makes the poet despair of ever attaining the goal of Union with the Divine Beloved.

265

1. Dates cannot be eaten from this thorn that we have planted; brocade cannot be woven from the wool that we have spun.[1]
2. We have not erased the tablet of our sins by any excuse: we have not recorded any good works to weigh against our heinous faults.
3. We are destroyed by our passions; and what lamentations shall we give vent to on the Day of Resurrection by reason of our not having subdued them.
4. Alas! for this precious life (of ours) that has passed away (been wasted, while) we (still) cherish thoughts of sin and misdoing.
5. How unmanly we are to set our affections on the world, in which men of God (= pious folk) have not made a home! [2]
6. They, like the locust, are engaged in devotion, while we, like the ant, with loins girt, are busy (gathering worldly goods) in hall and field.[3]
7. Youth and eld have passed away like a night and a day: the night has ended, and the day has appeared, but we have not waked.

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[1] The same idea is expressed in St. Luke's Gospel, VI, 44, "For every tree is known by his own fruit. For of thorns men do not gather figs, nor of a bramble bush gather they grapes."

cf. also St. Paul's Epistle to the Galatians VI, 7:—" Whatsoever a man soweth that shall he also reap."

[2] *Gil sirishtan* literally means to " make bricks for building a house," and hence, " to erect a building." *Dil sirishtan*, on the other hand, signifies to " knead the heart," and hence to " mix one's heart with the world," = to set our affections on it.

[3] The poet here compares the locust to the devotee, and the ant to the worldling. The locust is thought to resemble a withered ascetic at prayer owing to its devotional posture, while the ant from its having a slender waist is often compared to an infidel wearing the sacred thread.

8. How long can one remain (perched) like a bird on this battlement (of the world)? For, behold, some day we shall become bricks in this same battlement![1]

9. It would be strange if on that Day (of Judgment) we should be protected and sheltered, seeing that to-day (= in this world) we afford neither protection nor shelter to anyone.

10. If the Master does not intercede for us on the Day of Judgment, it would be just, for we are not annoyed with the tire-woman because we are ugly.[2]

11. His bounty, perchance, may fall to our lot, or otherwise do not imagine that, with these misdeeds of ours, (which are worthy) of the denizens of Hell, we can even become inhabitants of Paradise.

12. O Sa'di! Perhaps a single ear of corn from the granary of the felicity (grace) of Saints will be bestowed upon you, for we (ourselves) have not sown its seed.

N.B.—This is one of Sa'di's devotional Odes.

266

1. Last night in the desert of seclusion I boasted of my solitary state, (and) pitched my tent above those esteemed for their virtue (= mystics).[3]

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[1] An allusion to the vanity of human wishes couched in the manner of Umar Khayyam.

cf. his quatrains 391 (Whinfield's Edition).

Wa āngah zi barāe khishti gori digarān
Dar kālbude kashand khāki man o tu.

[2] Just as we cannot blame the tire-woman for our ugliness, so it is not theMaster's fault if our sins are too black for his intercession. The "Master" here is Muhammed.

[3] Here the life of a hermit (pietist) is contrasted with that of a Mystic.

2. (But) when I gloried in (= boldly proclaimed) the Oneness in the street of Unity, the Duality of the devotees of the hermitage was torn to shreds.[1]

3. So deeply did I search the mysteries of the Universe that even Universal Reason was confounded.[2]

4. Reason was (at first) my guide, (but) when Love came to me, I struck the back of my hand on the mouth of (= rejected) frenzied Reason.[3]

5. I had tied so many knots on the line of self-conceit and self-will, that, like a thread, I became twisted (= suffered anguish) in the hands of the Tailor of Creation.[4]

6. I put on the door of my heart the lock of patience against my desires, so that I might not have to wander round other people's doors like a key.[5]

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[1] Here the true Mystic is contrasted with the votaries of formal piety. As Whinfield observes (Introduction to the Gulshani Rāz, page XII): "The man who knows this secret, that all things are One, dies to self and lives, with regenerate heart, in God. He sweeps away all that comes between God and the Soul, and "breaks through to the One-ness," as Eckhart has said. So long as division, duality, and self remain, true mystical union of Knower and Known is not attained."

cf. the Masnavi (21, 1), quoted by Professor Nicholson in the Divani Shamsi Tabriz, page 264:—

> "There is no 'two,' unless you are a worshipper of form;
> Before Him, who is without form, all becomes one."

[2] Literally the verse runs, "the glass of Universal Reason fell shattered at my feet, to such an extent did I strike the stone of experience on the crystalline arch (of the sky)." *Sangi tajribah bar chīze zadan* has the secondary meaning of "examining or investigating."

'aql i kul is the neo-platonic Logos.

[3] i.e., the dualistic faculty of intellect had to give way before the spiritual faculty of intuition.

[4] The reference to self, the illusion of duality, impedes the working of the Divine Grace in a man's heart, and the process of unravelling these knots of self-knowledge and self-will on the thread of existence entails suffering at the hands of the Creator.

[5] Observe the play here on the words *qufl* and *kalīd*. The poet implies that as he despairs of winning the Beloved's favours, he has resolved to bear with patience the pangs of desire. *Kas* must be taken to mean the Beloved here.

7. If anyone feels the desire for wisdom, let him not speak; for, I have kept silence, since I inclined towards wisdom.[1]

8. Like the Mystic I cherished in my bosom the pearl of spiritual knowledge so that by reason of (possessing) that jewel, I despised the gems of the ocean.

9. After this I will only move straight forward by (divine) rule (= methodically) like the sun, though, formerly, I used to wander wantonly like the heavenly sphere.[2]

10. I obliterated Sa'di's sayings (= poetry) from the record of existence before I approached the presence of the peerless Master.[3]

N.B.—This is held in Persia to be one of Sa'di's finest Odes.

267

1. Two weeks pass by without my seeing the full moon (= Beloved), and I am reduced to despair, because I have not rendered Her (fitting) service.[4]

2. My Companion has broken Her pact of love, while I have been faithful to it; my Friend has cut off the root of love, while I have not severed it.

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[1] The poet means that Love is "too deep for words."
cf. Whinfield's Masnavi, page 261:—
"Through love bewilderment befalls the power of speech,
It no longer dares to utter what passes."

[2] He expresses his determination in future to conform to the spiritual Law imposed on him by God. The heavenly bodies are supposed to move uniformly according to a fixed law, whereas the sky, which typifies Fortune, curiously enough is always represented as unstable.

[3] Sa'di says that he cannot dare to approach God's presence, until he has divested his mind of all the pride and vain glory that his poems inspire.

[4] The phrase *mahi du haftah*, or "moon of two weeks," is used for the sake of the pun.

3. O my Beloved! In the end Thou hast treated me as my enemies wished (cruelly) in return for my having turned a deaf ear to the advice of friends.

4. Thou didst sell me for naught contrary to the conditions of Love; (but,) in spite of all Thy cruelty, I would still purchase Thee in exchange for my heart and soul.

5. O my Darling! (I swear) by the dust of Thy feet that, since I adopted Thee as my Sweetheart, I have cut myself off from false friends, as if they were (declared) enemies.

6. I swear by Thy (sweet) face that since Thou wentest away (and left me), I have turned away from every face that I have seen.

7. I look at Thee and wish that I might become the dust of Thy feet. Thou lookest at me, and hastest away, like the wind, saying, "I have not seen him."

8. Hast Thou not seen how I ran after Thee (on my feet) among the people? (But) how great was my shame before mankind that I did not pursue Thee on my head.[2]

9. Sugar is nice, though Thou canst not appreciate its sweetness: (but) this is a matter that I am acquainted with, as I have tasted the flavour of colocynth.[3]

10. It is permissible for me to lay claim to sincerity and love, for I have preferred the Beloved above everything in the whole world.

11. Sing, O Minstrel of the Assembly! and recite the poems of

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[2] The poet means that he should have pursued his love-quest in a more abject manner as befitted his humble position, and the Beloved's exalted rank.

[3] The Beloved, being compact of sweetness herself, is insensible to the taste of sugar, but Sa'di can appreciate its flavour as he has savoured the bitterness of colocynth (= the sufferings incidental to Love). Observe the pun of *sabr* and *sibr*. cf. Othello I, 3. "As bitter as coloquintida."

Sa'di ; bring hither the wine of perfect Love, for I am not one to care for date-wine.[1]

268

1. My heart is devoted to Thee, though my eyes are (turned) elsewhere, so that the enemy (my rival) may not know that I am looking at Thee.

2. Some day I shall emerge from (= cast off) this veil of respectability, (and), wherever I see an idol (= Beauty) like Thee, I shall worship it.[2]

3. Praise be to God that my heart has become the prey of a Love, (whereby) I have been saved from suffering the pangs of the distraught (lover).[3]

4. Thou hast broken the vow Thou madest to remember our Love, while I have adhered to my promise (of fidelity).

5. I swear to God that as long as my heart's mystic sense keeps me in mind of the Friend, I am indifferent to the taunts of my enemies.[4]

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[1] The spiritual director is addressed here and asked to recite Sa'di's Odes to the company of Mystics and circulate the wine of Divine Love, as ordinary love-songs, and date wine, are only fit for the uninitiated. There is an interesting note on the definition of *uns* in Nicholson's *Divani Shamsi Tabriz*, page 309.

[2] i.e., he will openly abjure his pretended orthodoxy and reveal himself in his true colours as an infidel. For the mystical meaning of *kufr*, cf. Whinfield's Gulshani Rāz, line 867 :—

Chu kufr o dīn buvad qāim bahastī,
Shawad tauhīd 'aini butparastī.

Also line 872 :—

Musalmān gar bidānisti ki but chīst,
Bidānisti ki dīn dar butparastīst.

[3] The poet means that under the influence of Divine Love, which turns his sorrow into joy, he has been spared the pangs that the earthly lover suffers.

[4] *Zauq* in the language of Sufis is the Mystic sense, or the power of discriminating truth from falsehood by the light of Divine Grace.

6. I wished to give Thee a present that was worthy of Thy service; but even my life would be a contemptible offering, so I do not know what to send.

7. When I saw clearly that Thou hadst no love for Sa'di, I laughed at Fortune, while I wept over myself (= bewailed my fate).

269

1. I cannot endure Thine absence even for a moment: I have no desire to see any face but Thine.

2. On the very first day that I met my Shīrīn (Sweetheart) I knew that like Farhād I should have to sacrifice my precious life (for Her sake).[1]

3. I love Thee in spite of everyone in the world, though (in doing so) my wisdom may be contemned and my religion impaired.[2]

4. If Thou shouldst raise the sword (to strike me), I would throw down the shield before Thee; for even without a sword Thou hast slain me already with Thy silvery arms.

5. Appear, O Thou bright Dawn of lovers (Beloved)! if Day had drawn nigh; for this long night (of waiting) has made me loathe the moon and the Pleiades.

6. If at first I laid claim to existence (= contingent Being), I then underwent the punishment of non-existence (= annihilation), and now I am hopeful of Thy bounty, for I am poor and helpless.[3]

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[1] Observe the double play on the word *Shirin*.

[2] Because in the religion of the Mystic, the dualistic faculty of intellect must give place to the Inner Light of Divine Love, and formalism must yield to the knowledge of the Truth, which is only gained by annihilation of self.

[3] i.e., as he is now lost to self he hopes for the bliss of Union.

7. I need a sincere friend, like the candle, who would pity my (miserable) condition ; for it is the only one I see that burns at my pillow (= sympathizes with me).

8. By reason of smiling, Thy lips remain open like the Rose : Dost Thou think it right that I, Thy nightingale, should be (sad and melancholy) like the heron ? [1]

9. The Guardian is vexed, (and says) " O Sa'di ! close your eyes (to the Beloved, but I reply) "Be not anxious, O Gardener! about the rose, for I (only want to) look at it and not to pluck it. [2]

270

1. O Cup-bearer ! give us wine, for we are the dreg drinkers of the Tavern ; We are familiar with the Wine Shop, and strangers to Reason. [3]

2. We burn ourselves, and, like the candle, sacrifice our lives (in doing so) : we are the moths in whatever assembly there may be a candle (= Beloved). [4]

3. The Wise have no concern with us in this discussion ; How can it harm the sensible if we are senseless ?

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[1] The poet compares himself, the lover, to the nightingale, and the Beloved to the rose, and asks why should he be sorrowful while She is full of joy. The heron (*Bū-tīmār* = father of sadness) is always regarded by the Arabian poets as typical of melancholy, due doubtless to its dejected pose. *Gul i khandān* = a full blown rose. *Tabassama* is used in the same sense in Arabic poetry.

[2] Sa'di does not aspire to absorption in the Divine Glory (*waṣl*), which is hidden from his gaze by the veil of phenomena (*raqīb* and *baghbān*), but only to contemplate it from afar (*mushāhidah*).

[3] " The Cup-bearer is God, who intoxicates all creatures with the rapture of Divine Love. The dreg-drinkers are those who drain to the lees the cup of Celestial Love." (Nicholson's D.S.T.) The Tavern signifies Unity, and is here opposed to Wisdom, or the dualistic faculty of Intellect.

[4] *Jān bar sar nihādan* (= to put the soul on the head) refers to the flame on the top of the candle, and has the secondary signification here of sacrifice or renunciation.

4. Although the piety and good repute some people possess are to outward view, we are a by-word in the world for clear drunkenness and sensuality.[1]

5. (But) in this Path, if you understand the matter properly, we both pursue the same object: in this street, if you see aright, we are both members of the same household.[2]

6. People say that dignity and rank are gained by Wisdom; (but) we do not care a fig for them, as we are drunkards and fools.[3]

7. The fault is yours if you have not the eye to discern the jewel (= hidden virtue) (in yourself); (for) otherwise, each one of us is an unique pearl in the ocean of spiritual reality.[4]

8. From the desert of Nothingness we came yesterday and to-morrow we are gone; (so) let there be less of pleasure-seeking during this one night that we are in this world.[5]

9. If what you need is pure wine, O Sa'di! then let the Cup-bearer give us wine again, for we are dreg-drinkers of the Tavern.

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[1] In Sufi parlance *vindī o qalāshī* denote spiritual rapture and ecstasy.

[2] This line is connected with the preceding verse. The poet means that in spite of the apparent discrepancies in their natures the sensualist and the saint, the philosopher and the fool, pursue the same object according to their respective lights, i.e., God is the only reality, and therefore all forms of worship are essentially one, and there is some truth in every kind of religion.

[3] *Gu mabāsh* literally means "let these things not be." The Mystic who is drunk with the wine of Divine Love, and therefore a despiser of earthly wisdom, must purify his soul from the stain of externality (i.e., worldliness that keeps alive the illusion of self) before he can be united in spirit with the Truth." (Whinfield's Gulshani Rāz, page 12).

[4] cf. Whinfield's Gulshani Rāz, pages 56-57: "Being is a sea whereof phenomenal manifestations are the waves, and the pearls are knowledge of the heart, i.e., the Divine Verities." Sa'di means that everyone is potentially capable of seeing God, and if he fails to do so, it is his own fault, for it shows that he has not succeeded in getting rid of his phenomenal self.

[5] "The Sufi must live in the present, regarding neither yesterday nor tomorrow, but absorbed in the 'eternal Now' of Divine Energy." (Nicholson's D.S.T., page 234), and a proper use must be made of this "Now." *Kāshānah* literally means "house or parlour."

271

1. We are happy in (the sunshine of) the Beloved's face, oblivious of the (pleasures of the) garden : (so) whether spring comes, or blows the autumn blast, we are content.[1]

2. If we can win that cypress-statured Darling, who is our (soul's) Desire, we are content, though there be no (other) cypress in all the world.

3. If others should repair to the pleasure grounds for the sake of diversion, we, O my Heart's-ease ! are content to be in privacy (= intimate communion) with Thee.

4. If there be a tulip in his garden, let the gardener give it to someone else, for we are happy in the company of the heart-ravishing Sweetheart.

5. If the King and the magistrate punish us, (let them do so, for) they are supreme ; and should old and young reprove us, we do not care.[2]

6. If only Thou art pleased with us, we are content, whatever pleasure and ease the Here and Hereafter may have in store for us.

7. Whether the waves uplift our barque to the heights of the sun, or plunge it down to the depths of the sea, we are happy on the shore.[3]

8. Many a sorrow have we endured, our life has been void of joy and we have abandoned ease, but now we are at peace.[4]

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[1] i.e., earthly joys possess no charms for him as he is absorbed in the contemplation of the Divine Beauty.

[2] In other words, he is indifferent to the charges of sensuality and drunkenness (in the Sufi sense) that are brought against him by hypocritical pietists.

[3] Sa'di means that he is not daunted by the perils that confront him on the sea of Love, as his safety in the haven of Union is assured.

[4] The poet alludes to the trials and sufferings he has undergone in his long love-

9. O Sa'di! wealthy folk are fearful of loss, whereas, if the cry of "Thieves" should arise from the caravan, we are unconcerned.[5]

272

1. For ages we wandered in the zealous pursuit of the object of our desire; (but) the Beloved is in our house, while we roam the world in search of Her.[6]

2. Even the pavilion of the might and majesty of the Being, in whose search we wandered everywhere, was beyond the limits of space.[7]

3. We (formerly) thought that one ought not to look at Belles, (= the Beloved), (but, as) they have stolen our hearts, we were compelled to gaze on them.

4. Like the nightingale, we keep lamenting all the night through till the sun had shown his face, and, then, like the bat, we hide ourselves.[8]

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quest, but now that he has reached the goal of Union with the Beloved, his peace of mind is secure.

[5] If the caravan is attacked by robbers, the rich merchants are plundered, while the poor hangers-on, who have nothing to lose, get off unscathed. The poverty alluded to here is the Sufi *faqr* = poverty of self, or self-annihilation, whereby alone the Mystic can hope to "live eternally in God." Those, who are rich in self, and poor in God, are hampered by the "clogs of Not Being," in their journey towards Truth.

[6] cf. St. Luke XVII, 21, "The kingdom of God is within you."

cf. also the phrase in the D S.T. (*ka'bahe dil*), on which Prof. Nicholson notes "that the soul, being the house of God is the Ka'bah to which the Sufis make pilgrimage" (page 308).

[7] The Divine attributes are beyond our finite comprehension.

[8] The Mystic longs for the darkness and evil of Not-being to end, but the effulgence of the Divine Beauty typified by the sun is too dazzling for his mental vision, and this consciousness of its own nothingness caused by its approach to Being is the highest degree of perception that contingent being can attain. (Whinfield's Gulshani Rāz, page 10).

5. People used to describe to us the beauty of the unseen Joseph (= Beloved), (but when) he appeared before us, we lost our senses, and the power of speech.[1]

6. We used to say that we would not again drink wine in secret; (but) O Cupbearer! give us wine, for we have abandoned that idea.[2]

7. Let the whole city come and see how we, who were old, have become young again.

8. O Sa'di! tell the army of Belles not to hunt my heart, for we have become the prey of the Beloved.[3]

273

1. At the instant of my death, I shall be longing for Thee: I will surrender my life in the hope of becoming the dust of Thy street.

2. On the Resurrection morning, when I raise my head from the dust, I shall arise talking of Thee, (and) for Thee I shall be in search.

3. In an assembly wherein are gathered the Beauties of both worlds, I will direct my gaze on Thee, and will become the slave of Thy beauty.[4]

4. Though I should sleep for a thousand years in the bed-chamber of Nothingness, I shall only then sleep in peace, when my face is turned towards Thee.[5]

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[1] An allusion to the legend of Joseph and Potiphar's wife, Zuleikhah.

[2] He refers of course to the wine of Divine Love

[3] A reference to the custom of the Royal Hunt so often alluded to by Bābur in his Memoirs. On the occasion of these hunts, soldiers were disposed in a vast semi-circle to drive the game towards the spot, where the royal party was stationed.

[4] The poet means that the Belles of the world, and the Huris of Paradise are of no account in his eyes, as he is devoted to the spiritual Beloved.

[5] i.e., he cannot gain the peace of Union until the night of Not-being is illumined by the sun of Divine Glory, and his illusive phenomenal self annihilated

5. I will not talk of Paradise, nor smell the roses of Heaven: I will not even seek the beauty of Huris, but will hasten to Thy street.
6. I would not drink the wine of Paradise from the hands of the heavenly Cup-bearer: what need have I of wine, when I am intoxicated by Thy beauty?
7. It is easy to traverse a thousand deserts without your self-existence, but if I should oppose (your wish for selflessness), O Sa'di, I shall at least be beside you.[1]

274

1. I pass the long night in wakefulness, hoping for the Dawn; for, perchance the morning Zephyr will waft to me Thy fragrance.[2]
2. It would indeed be strange if the root of Love should not afford me any fruit, seeing that I pour all the rain of Desire upon it.
3. I cannot leave the threshold of Thy service, even if Thou refusest me admission to the house of Thine intimacy.
4. Thou hast slain me with the sword of Thy separation, and turned away; oh! come back, and again render me immortal.[3]
5. How many days have I passed in the hope that I might spend one night in Thy dear company.

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[1] The Beloved (God) is here addressing Sa'di, and telling him that it is easy to endure pain and suffering, if he abandons self, but that if He (God) refuses to grant him the boon of selflessness He will at least vouchsafe him the comfort of His Presence.

[2] Sa'di hopes that his heart, which is "black with the evil and darkness of Not-being" (Whinfield's G.R., page 11) may be illumined by the rays of Divine Inspiration.

[3] i.e., now that he is dead to self, he hopes to gain eternal life in God, death being a spiritual resurrection according to the Sufis.

6. What fault have I committed that Thou dost not spea one word to me? what have I done to deserve separatic from Thee?

7. I bless Thee still in spite of all Thy perfidiousness; I see Thee still notwithstanding all Thy unkindness.

8. I will not tell the tale of (my passion for) the Belove save in Her presence, (and then) only one person (= th Beloved) will fully know my secret.

9. The tale of Thy separation and the story of Thy parting hav not been finished, but my tome (of Patience) has reached it end.

10. It is impossible that I should cease telling the story of m love for Thee, unless Fate may bind the tongue of my speech.

11. O Sa'di! if you pass your life in this enterprise, I do nc think that the tale of your love will ever reach its end.[3]

275

1. Sit down again (beside me), dear Boy! for the candle wil not go out, (and even if it does, it will not matter, for) the sigh of Thy face at night reveals the full light of day.[1]

2. The Minstrel of the lovers has gone; the Cup-bearer of th topers has dropped to sleep; (but) our Sweetheart is alway the same, and our Assembly lasts for ever.[2]

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[3] By *mājarā* is meant his quest for the Holy Grail of Union. Sa'di implies tha Love is infinite, and that he cannot express its meaning in finite language, even i he devoted his whole life to the task.

[1] Sa'di is here addressing his Beloved, who has just got up to snuff the gutterin candle, and tells Her to sit down again by his side, as the candle is not going out and even if it did, it would not matter, as Her bright face would turn the night int day.

[2] The poet here compares an earthly mistress with the spiritual Beloved, whos Love is Eternal.

3. The nightingale of the court garden proclaims the Dawn, and the crowing of the morning cocks is heard through the Palace door.

4. We have devoted to Thee our house and all it contains; whatever is pleasing to Thee is forbidden to all the world.[1]

5. Release me, or bind me tighter, (it matters not, for) no one escapes from the snare of a hunter like Thyself.

6. He, who has not passed through (Love's) fire, knows not how I burn; he, who is consumed (by love), understands what it is to cherish a vain passion.

7. At first I was anxious that my reputation should not be traduced; (but) now I am unconcerned about the stone, as the goblet is shattered.[2]

8. What matter, Sa'di, if your name and fame be lost through love of Her; (for) the man who regards them is not fit to tread the Path of Love.[3]

276

1. We registered a vow that in the Beloved's absence, we would not repair to the desert (of love), (for) we would not go to any entertainment, without enjoying the sight of Her (sweet) face.[4]

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[1] By *khānah wa harchi andar ast*, the poet means here the house of his body and its tenant the soul (cf. Romans XII, 1 "Present your bodies a living sacrifice to God."), and he goes on to say that if the soul in its earthly tenement is to be a sacrifice meet for the Beloved's acceptance, it must be "kept unspotted from the world."

[2] i.e., slander (*sang*) cannot hurt him any more, as his reputation (*jām*) is lost. cf. Umar Khayyam (Whinfield's Edition, Quatrain No. 332).

"*Wa īn shīshahe nām o nang bar sang zadīm.*"

[3] cf. Ode 1, line 2 of the D.S.T. (*Nicholson's edition*).

"*Bidān ki saddi azīm ast dar ravish nāmūs.*"

[4] i.e., spiritual love is the only thing that brings him joy.

2. The garden is the abode of Love, and flower-beds are places for pleasure, but we would not go there happily, unless (true) enjoyment were provided.[1]

3. Others may practise amorous dalliance with all and sundry, but, as we are (guests) at Her special table, we will not take part in the public plunder (distribution) of food.[2]

4. One can only walk in the footsteps of (= with) the darling Sweetheart; but we will not accompany Her, if She cannot put up with the annoyance we cause Her.[3]

5. Though Thou shouldst repel us with ignominy from Thy door, we would still sit there in the hope of Thy (relenting), and not repair to the doors of others.

6 Though our Friends (= Beloved) should cut our bodies in pieces with the sword, we would still refrain from going to the door of our enemy's house to complain (of Their cruelty.)[4]

7. Let Her set Her foot on our head and eyes as if they were a carpet, for, even if the figures on this carpet of Hers were to wear out, we would not flinch.

8. Turn not away Thy face from us through harshness and cruelty, for we will not leave Thy sight unless Thou slayest us.

9. O Sa'di! it is a condition of our constancy to Leilah (= Beloved) that even if people should call us mad (Majnūn) we should not be angry.[5]

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[1] The same idea is further developed in this line, which means that his true happiness consists in love for the Divine Beloved.

[2] The Mystics, who are in intimate communion with God, are contrasted here with the uninitiated, who are devoted to earthly pleasures.

[3] *Zahmat* is here used in the Mystic sense of phenomenality.

[4] Literally the last hemistich runs, "for we will go from Thy sight through slaying us, or else we shall not go."

[5] Observe the double play here on the words *majnūn* and *savdā* and Majnun and Leilah.

277

1. Shall I bear the blows of Fate, or endure separation from the Beloved? Which load can I sustain with my lack of strength?

2. I have neither the strength to keep away from Her, nor the power to embrace Her boldly.[1]

3. I possess neither the patience to draw support from wisdom, nor the wisdom to enjoy tranquillity.[2]

4. It is not true manliness to become tired of Sweethearts by reason of their cruelty; I should indeed be a woman if I did not endure the Beloved's harshness like a man.

5. Since one can patiently put up with an enemy's injustice, why should I not be patient in enduring the Friend's cruelty?

6. I have quaffed wine repeatedly from the pure goblet of Union, and so I must needs put up with the pain of crop-sickness.[3]

7. If a rose like Thy face should appear in the flower-bed, I would stick its thorns into Sa'di's worthless eyes.[4]

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[1] i.e., intimate communion (*wasl*) with God is beyond his limited powers. *Bashavkhi* gives the idea here of presumption.

[2] Literally the verse runs "I possess neither the hand of patience which I might carry in the sleeve of Reason, nor the foot of Wisdom which I might draw under the skirt of Tranquillity."

[3] The poet means that he has often been exalted to a condition of ecstasy! (*masti*) produced by the intimate communion with God, and the relapse into personal consciousness (*khumār*) is one of the trials he has to bear.

[4] i.e., he would wound his eyes for looking at an earthly rose that dared to enter into rivalry with the Rose of Heaven.

278.

1. If (the Beloved) were to draw the sword and threaten to slay Her lovers, I should still be the very first to glory in my Love.

2. Tell that faithless, obstinate, perfidious One (= the Beloved) to accept (the sacrifice of) my head (= life) for I cast it at Her feet.

3. It is impossible for me to close my eyes to the Beloved's face: it would be better to shut my ears to advice.

4. People say that the society of Sweethearts is (like) fire; but I do not care a fig if my whole harvest (of happiness) is burned up by them.[1]

5. I am a quick-witted bird, who feel so happy in Her bonds, that I do not (even) remember my nest.[2]

6. My heart is so full of pain that, if I did not stop their flow with my sleeve, my tears would pour down to my skirts.

7. If I were to strip the garments from my frail person, you would see whether there was a phantom, or a body, beneath my clothes.

8. I must needs bear with the cruelty of enemies, since my heart will not allow me to withdraw my love from the Friend.[3]

9. What difference does it make to one who is free from pain that a poor wretch like me should suffer anguish and make lament.

10. The long night is banished from the Throne of Jam: well

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[1] The phrase *bar man ba nīm jau* means literally "I rate it at half a grain," = of no value.

[2] i.e., his devotion to the Divine Beloved has made him forget all earthly ties.

[3] By "the cruelties of enemies," are meant the "clogs of Not Being," which obstruct his journey up to God.

do I know this tale; for I am (imprisoned) in the (dark) well of Bīzhan.[1]

11. People say to me "O Sa'di! do not act (so foolishly) and renounce love." I reply, "it would be hard for me to do so, and I could not break my vow (of love)."

279

1. If I should look upon Thy moonlike (= lovely) face from all sides, O my darling! I should certainly see there traces of Divine art.

2. I gaze all the time at Thy whole body in a hundred ways (= from a hundred points of view), in the hope that perchance my eyes may derive an indication (of Divine Beauty) from Thy face.[2]

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[1] i.e., he knows by bitter experience the difference between the miseries of his dark nights, and the nightless days enjoyed by Jamshīd.

Jamshīd was a legendary King of Persia and the reputed founder of Persepolis. He made a throne for himself inlaid with gems which the demons carried for him from earth to Heaven, and on it "he sat sunlike in mid-air."

cf. Firdausi's line: (page 20, Vol. I, Macan's edition).

Chu khurshīdi tābān miyāni hawā
Nishastah bar o shāh i firmān ravā.

Bīzhan was another Persian hero, of whose adventures a long account is given in the Shahnameh. He was imprisoned in a dark pit by the orders of Afrāsiyāb, King of Turan, whose daughter, Manīzha he had seduced. From this pit, which was covered by an enormous stone, called "The Boulder of the Demon Akwan." Bīzhan was rescued by Rustam.

cf. Firdausi's lines:—

Ba Garsīwaz āngah bifarmūd shāh
Ki bandi girān sāz o tārīk chāh.

Azānpas nigūn andar afgan ba chāh,
Ki bī babrah gardad zi khurshīd o māh.

Sa'di here contrasts the Divine Glory of Being with "the darkness and evil of Not Being."

[2] The poet here appears to be addressing his *Pir* or spiritual director.

3. Thou regardest with harshness the condition of poor me, while I look with devoted love on the dust of the soles of Thy feet.

4. Thou art the sun, while I am but a mean insignificant mote in the sunbeam : Thou art too exalted for a distracted creature like me to look at.[1]

5. Thy locks are (black, like) the Region of Darkness, and Thy lips (resemble) the Water of Live : (so) in the raven-darkness of Thy tresses I behold immortality.[2]

6. May my infidel eye not behold again Thy lovely face, if I should look corruptly at the plaits of Thy hair ! [3]

7. The way (to the goal) of Thy love is long, but, like Sa'di, I will travel (along it), and will look back with regret (on what I have left behind).[4]

280

1. If I should die through love of Thee, I would not clutch Thy skirt on the Day of Resurrection.[5]

2. One can dispense with the Here and Hereafter, but one cannot do without the Beloved's companionship.

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[1] Sa'di means that mental vision is annihilated by the glory that emanates from the Light of lights.

[2] There is an allusion in this verse to the legend about the Fountain of Life which was situated in the Region of darkness, and a drink from which was supposed to confer Immortality.

[3] There is a play here on the double meaning of *hindūe* = robber, and infidel. Observe the appropriateness of *Hindue* to *Turk*, and *Chīn* to *Khaṭā*.

[4] i.e., the companionship of his Pir, and inferior spiritual joys. By *tajrīd* the poet addresses himself as if he were another person. Obeid Zakānī introduces in one of his satirical poems the second hemistich of this couplet. The verse in question reads as follows :—

Mī ravam wa ji sari hasrat baqafā mīnigarain
Khabar az pār nadāram ki zamīn nū siparam.

[5] i.e., he would not charge Her with his death on the Day of Judgment.

3. O Balm of the wound of afflicted (lovers)! I will not accept any other cure (for the malady of love).

4. I am that poor wretch who has no friend but Thee in this world and the next.

5. O Police Inspector! What can you expect from the young, (when) I, who am old, will not repent?

6. Some day I will kiss the bow of Her (arched) eyebrows; (so) let Her smite me with the arrow of Her glance.

7. O ambergris-scented Breeze of the spring! (May I die in the quest of Thy fragrance!)[1]

8. When Thou passest by the land of Shīraz, say that I am devoted to such and such a country.[2]

9. I cannot go to sleep, for, in the Beloved's absence, I should feel uncomfortable even (if I lay) on silk.

10. O Solace of Sa'di's life! Thou hast gone away (and left me); but Thou hast not passed out of my mind.

281

1. My two eyes are (fixed in expectation) on Thy path, and my two ears (are pricked to hear) Thy message: (but) Thou remainest free from care, while my days are passed in sorrow.

2. On no day or night dost Thou inquire how Thy lovers pass their days and nights.

3. The love of an Idol (Sweetheart), wherever found used to

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[1] The Zephyr is often represented as the Lover's emissary. In Sufi language it signifies Divine inspiration.

[2] This line is connected with the one preceding. The poet means that even Shiraz, so dear to his heart, has been forgotten in his new-found devotion to the Heavenly Kingdom where the Beloved reigns.

ravish my heart, but, now that I have got a worship point (= the Beloved) what concern have I with idols.[1]

4. My prayer is (= I long) to pass but one moment in Thy company in fulfilment of my heart's desire ; (but) I have drawn many a breath (= much time has passed), and my wish still remains unrealized.

5. I have neither the felicity of enjoying Thy Union, nor the power to bear separation ; I have neither the strength to leave this quarter, nor the opportunity to stay (here).

6. What sort of enemy art Thou, that, by reason of my love for Thy hand and the sword (it bears), my feet refuse to flee ?

7. I am not reproached by anyone that is dowered with spiritual insight, for Love snatches the reins from the hands of Wisdom.

8. I no longer possess the ear of understanding, nor the sense to question, so that I might converse with Thee, or listen to Thy speech.[2]

9. If Fate should seal my tongue, the fragments of my bones would burst into speech through love (for Thee).[3]

10. What heart is there that would not be consumed in the fire of Sa'di's love ? (and) if this (love) poetry of his should circulate through the world, even it (= the world) would not remain unmoved.[4]

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[1] The poet contrasts the desire for an earthly Mistress with the pure love inspired by the Divine Beloved. *Qiblah* being the worship point of true believers is here opposed to *asnām*, or idols, adored by infidels.

[2] He is so distraught by the ecstasy induced by contemplation of the Divine Beauty that he is lost to personal consciousness.

[3] cf. Tennyson's Maud :—

> " My dust would hear her and beat
> Had I lain for a century dead."

[4] *Khām* means literally " raw or unaffected by heat."

282

1. No one has (ever) seen a moon so sweet of speech and so graceful in gait (as Thou art); (Thou art) a moon auspicious in its rising, and a cypress endowed with a wonderful stature.[1]
2. The cypress would fall down (humiliated) if Thou shouldst move from Thy place; the moon would sink (in shame) if Thou didst appear on the terrace.
3. As soon as my heart became Thine, I closed my eyes (to others). Whatever is pleasing to Thee is forbidden (distasteful) to all the world.[2]
4. The ear of my heart is turned to the door (to learn) what news of Her will come; the eye of Hope is fixed on the road (to see) who will bring Her message.
5. The convivial assembly that lacks a candle is devoid of illumination: a meeting without the Beloved is defective in arrangement.
6. Enter my door unannounced (secretly) just for one night in all my life, so that the morning of the Mystic's night may emerge from the gloom of darkness (= his night may be turned to day).[3]
7. (Gladly) I bear the burden of Thy love, and (happily) dispense with all besides, though Thou payest me neither attention nor honour.
8. The Master's will is law, (for) He is Ruler and Sovereign: if He were to slay us we are His slaves, and if He should cherish us we are His servants.

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[1] Observe the *tajnīs muzayyal* in the words *qiyāmat* and *qiyām*.

[2] The last hemistich is repeated in Ode 275, 4.

[3] He means that, through intimate communion with God, Divine light and grace will enter his heart and chase away the darkness of Not Being.

9. O Thou who reproachest the frenzied gnostic! Our Beloved is present, though Thou mayest not know who it is.[4]

10. Let Her come to greet me in spite of all Her harshness and cruelty, and in answer thereto let Her take the soul of my love-sick self.

11. O Sa'di! if you are in quest (of the Beloved), then go your way, and (be prepared to) suffer anguish, (for) you will either attain your heart's desire, or perish in the attempt.[5]

283

1. On the very day that I saw her mole I thought that I was in danger of being lured into the snare by that grain (= spot).

2. I was never disordered in visage, nor dishevelled of hair, till now, when my wits are as scattered as my hair on account of Thy (sweet) face.[1]

3. This (love) affair will doubtless end in separation if people know that I am united (= in love) with Thy (dear) face.[2]

4. The colour (= paleness) of my face discloses to everyone my heart's pain: it has divulged what I wished to conceal from strangers.

5. Before my (love) affair ended in madness, Wisdom kept giving me counsel, but I would not heed it.

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[4] There is play here on the double signification of *shāhid* (= witness and Beloved), the meaning being that a witness (the Beloved), who will clear him from all blame, is present, though unknown to his uninitiated critic.

[5] *Jaū i kase ba halq rasīd* literally means that a person's soul has reached his throat, or in other words that he has reached his last gasp.

[1] The poet plays on the double meaning of *ashuftah* (= dishevelled of hair, and distracted in mind).

[2] There is a play here on the words *tāq* (odd) and *juft* (even).

6. Whoever sees this face of Hers would take to flight, if he knew what disquiet I have undergone on account of it.[3]

7. A fire kept falling on my head from the brand of separation, and such a flood (of tears) issued from my eyes that I pierced the earth with it.

8. It is (indeed) strange that in spite of the annoyance of so many thorns (= troubles), I never inhale the morning fragrance without blossoming (= feeling happy) like the rose.[4]

9. My heart was formerly (like) a house full of turmoil, but now I have engaged it with (thoughts of) Thee, and swept it clean of everything the world contains (= everything else).[5]

10. Sa'di is not able to compose poetry that is worthy of Thee, (but) I have given utterance to whatever has come to my lips according to my capacity.

284

1. I never saw anyone possessed of such heart-ravishing charm as thou : I have never found a rose-petal so fresh.

2. A human being like Thyself it is impossible to find in all the Universe, (nay,) I have not even seen a fairy (that resembles Thee).

3. And such a marvel (of beauty) and so much fascination

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[3] The idiomatic meaning of *pahlū khuftan* is to toss about restlessly in bed.

[4] Note the appropriateness of *khār* to *gul*. Translated into Sufi language the passage means that in spite of all the difficulties that impede his "journey up to God," the Divine Grace, when it is vouchsafed, fills his heart with happiness and hope.

[5] By *khānahe pur mashghalah* Sa'di means that his heart was formerly full of worldly thoughts and vain aspirations.

I have not found (even) in the art of (the Magician) Sāmarī.[1]

4. I can discover no possibility of rivalry between Thy face and the moon of the sky.

5. I have never found in a jeweller's shop a ruby like Thy sugar-scattering lips.

6. I have never seen a composition in pure Persian poetry (so fine) as the two rows of pearls in Thy mouth.[2]

7. Who, pray, would buy the moon? For I have often beheld the moon, but never saw a purchaser.[3]

8. Nor have I ever come across anyone who rends the veil that conceals the secrets of the Ascetics (= Mystics) as successfully as Thou dost.

9. I have beheld all the Belles of the Universe, but never have I seen one endowed with Thy charm.

10. I have never observed even in Heathendom such cruelty, as Thou practisest in Islam.

11. O Sa'di! you are not fit for the rôle of a monk, for I never saw a bigger vagabond than yourself.[4]

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[1] *Sāmari* is mentioned in the Qūran (Sūrah XX, 87) as the person who made the golden calf for the Children of Israel. The commentator *Al Baizawi* says his name was *Musa bin Zafar* of the tribe of Samaritans, and Palmer translates *As Sāmari* "the Samaritan." (Hughes' Dict. of Islam).

[2] *Dari* = the ancient language of Persia and hence pure Persian, or "the well of Persian undefiled." Steingass remarks that it takes its name from *dar* = court, and that it is one of the three surviving dialects of the seven anciently spoken in Persia. It was said to prevail chiefly in Balkh, Bukhara and Badakhshan, and was called the language of court and of Paradise.

cf. Unsari's reference to Firdausi:—

Tu shāhinshāhe mulki nazmi dari.

Observe the play on the words *durr* and *dari*.

[3] By moon here is meant the Beloved, who is beyond all price. The poet plays on the double meaning of *Mushtari* (= purchaser and the planet Jupiter).

[4] The wandering darwesh (qalandar) is opposed here to the monk, who is attached to a monastery (*mardi khāngāh*). The latter is represented as an object

285

1. I was not the man (= fit) to come to hand-grips with Thee; (but still) I contended (with Thee), and put my valour to the test.

2. I observed that Thou didst carry off the hearts of high and low, (but yet) I too ventured to display my valour (in the field of Love).

3. The spear, with which I carried off the ring, felled me in the field of battle.[5]

4. I became notorious among people (for my love-affair), though I gained no advantage (thereby).[6]

5. I will not on this occasion mention the shortcomings of others, as I have heard (of them) in regard to myself.

6. I thought to bring a complaint against Thee, but of what avail is a complaint which Thou wilt not hear?

7. Do not deprive me of the hope of Thy bounty, for from the first I looked to Thee (for help).

8. If my head (life) must go, may it be sacrificed at Thy feet! (For) Death must come sooner or later.

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of contempt, being a narrow-minded formal devotee, confined to the four walls of a monastery, as contrasted with the free, liberal-minded, wandering friar. Here of course, the monk represents the orthodox hypocrite, and the friar the Sufi, who is always depicted as a vagabond and a free lance.

[5] Sa'di means that Wisdom on which he had relied, failed him in his conflict with Love. Observe the pun on the double meaning of *halqah*. *Halqah rabūdan* refers to the exercise so common in our modern gymkhanahs of riding at a ring suspended from a post, and endeavouring to catch it on the point of a lance.

[6] *Angusht bar hīch bar nasūdam* means literally "I did not touch anything with my finger," and hence "I gained nothing." The poet wishes to convey that, in spite of the evil reputation he incurred through his love affair, he failed to gain Union with the Beloved. Observe the pun on *angusht*.

N.B.—This is one of the few Odes of Sa'di that lacks a *maqṭa*.

9. I am reduced to such straits to-day through Thy love that fire reaches the sky from the smoke (of my sighs),

10. And on that Day (of Resurrection) when I raised my head from the dust, I shall still be Thy lover as I ever was.

286

1. As long as I have silver (to spend), I will squander it: as long as Thou hast a kiss (to give), I will take it;[1]

2. And if I were flung into prison to-morrow, (I should not care, for) just now I am in the garden (of bliss).[2]

3. Let the world come to an end as far as I am concerned, for Thou wast all that I desired from it.

4. What skirtfuls of roses there would be in this garden, if only the Gardener would not object to my (plucking them)![3]

5. I never expected from auspicious Fortune that a Phœnix (= the Beloved) would enter my nest.

6. Thou (O Beloved!) hast taught us (all) in the city (the love of) Love; come hither that I may declare to Thee its exegesis also.[4]

7. I have much to say against Thee (= Thy cruelty) in my heart, but in Thy presence I am tongue-tied.

8. I will speak out, so that friend and foe (alike) may under-

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[1] i.e., he will enjoy the passing hour in the Beloved's company

[2] Sa'di means that, as he is now enjoying the Beloved's society, he is indifferent to what the morrow may bring forth.

cf. Umar Khayyam's Quatrain 108 (Whinfield's edition):—

In naqd bigir wa dast azān nasiyah bidār.

[3] i.e., what bliss would be the Mystic's lot from contemplation of the Divine Beauty, if only it were not veiled from his eyes by "the darkness of Not Being."

[4] That is to say "Come and see what an apt pupil I have been in the School of Love, as I have learned not only the prescribed text but the commentary as well."

stand I know of no distinction between drunkenness and self-restraint.[1]

9. If Thou, O silver-bodied Cypress! shouldst come forth to drive me from Thy presence, I am content.

10. Say not (O Beloved!) that Sa'di has attained his object; (No, he has not done so), but yet though Thou art cruel (in thwarting me) I love Thee (still).[2]

11. As long as I live, I shall worship Thine image (enshrined in my heart), and if I die, I shall send Thee my greeting.

287

1. As it is I am intoxicated with the passion that holds me in thrall, (and) Thou, O Cup-bearer! wilt transport me from my self with one draught more.[3]

2. Serve out wine to short-sighted (novices); for my rivals get drunk with wine, and I with contemplation (of the Divine Beauty).[4]

3. I swear by the claims of Love and Fidelity, that exist between us twain, that I have not relinquished my love for Thee, nor attached myself to anyone else.

4. Before my bodily frame was created, Thy love was fixed

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[1] *Masti* in the Sufi parlance signifies spiritual rapture, and *mastūri* a sense of shame and self-restraint. The former characterizes the Mystic, and the latter the hypocritical worldling. Sa'di means that he has reached a stage (the world of Oneness) in which all distinctions are obliterated.

[2] The poet means that the Beloved is wrong in thinking that he has attained his object, which is Union with Her, as nothing less will satisfy him.

[3] The Cupbearer is the Divine Beloved. The poet means that he will become lost to personal consciousness by the ecstasy of Divine Love.

[4] By "short-sighted," and "rivals," are meant worldly-minded materialists who are uninitiated in the mysteries of Divine Love.

in my heart: I brought it with me from thence (the other world), and I have not made a false claim thereto.[1]

5. I am indeed Thy slave, though, when Thou art present, it cannot be said that I even exist.[2]

6. Thou art wearied (of my presence), while I have not the power to endure solitude (= Thine absence): Thou hast practised cruelty, while I have not broken my pact of fidelity.

7. Seclusion was ever my habit, but since Thou didst appear, I have not desisted from Thy quest.[3]

8. O Sa'di! did I not tell you to refrain from pursuing your heart's desire? (I reply) I will not follow it again, if on this occasion that I followed it, I escape free.

288

1. Let everyone know that I am in love and drunk (with ecstasy); (for) the rumour is true that I have broken my vow (of repentance).[4]

2. If the enemy should injure (= slander) me, or the Friend reproach me, I am indifferent to all they say that I am.

3. O Spirit of Concupiscence! whose only object is (to acquire) a good name and (practise) hypocrisy, I am free from your bondage and rest in peace.[5]

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[1] In this powerful line, the poet gives expression to the Sufi belief that Divine Love was, as it were, kneaded into his corporeal frame from the very beginning of creation, and was not something superadded by accident, or the exercise of his own free will.

[2] Sa'di means that when he is in direct communion with God his personal consciousness is lost, and his mental vision becomes absorbed in the Light of lights.

[3] i.e., he has abandoned the habits of narrow-minded asceticism to follow the cult of Divine Love.

[4] The poet alludes of course to the wine of Divine Love and the ecstasy engendered thereby.

[5] *Nafs* = "the lusts that war against the soul." The man, who is in bondage

4. May I loathe Thy lovely face if I have cast a look at anyone else, since I saw it ! [6]

5. Formerly I used to associate with all and sundry ; but since I have seen the Friend, I have closed the door to strangers.

6. O Cupbearer ! I became intoxicated through gazing at Thy form and figure even before Thou madest me drunk with wine. [7]

7. Many a night I spend (engrossed) in thoughts of Thy (sweet) face : I neither sleep myself till break of day, nor do my neighbours on my account. [8]

8. It is a pity that those (sweet) lips of Thine should hold converse with all and sundry : do but abuse me with them, so that I may send Thee a blessing (in return).

9. For a long time Sa'di used to say in his heart (= to himself) on account of his love for Thee : " It would be strange if I did not worship such an idol (as Thou art) ! "

10. The fetters of all the sorrows of the world were laid (= weighed) upon my heart ; (but now) that I am in bondage to Thee, I am freed from all other cares. [9]

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1. We have shut the door of intimacy in the face of people ; we have turned away from all others to associate with Thee.

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to them, becomes a slave to self, whereby the illusion of self-righteousness and personal merit is fostered and kept alive

[6] Note the play on the words *nigārīn* and *nigāristan*.

[7] The contemplation of the Divine Beauty threw him into an ecstasy of delight even before he attained that " absorption in Unity which annuls all phenomenal plurality." (Whinfield's Gulshani Rāz, page 79).

[8] i.e., the neighbours could not sleep owing to the noise of his lamentations due to the fact that the Beloved's face was veiled from him by the dark night of Not Being.

[9] The reference here is to the Sufi's advance from the yoke of bondage (*taqlīd*) to the state of absolute liberty (*iṭlāq*), and consciousness of truth (*taḥqīq*).

2. We have sundered all other attachments except that for the Sweetheart ; we have broken all other pacts save that with the Beloved.

3. Sober folk keep aloof from this business (of Love) ; it would be only proper if they found fault with us for being intoxicated.

4. Anguish always afflicts one who is the proprietor of himself (but) we have become the property of a fair-faced Darling, and so have escaped (from self).[1]

5. We are grateful for Thy favours on whatever Path we travel : we pray for Thy welfare in whatever place we are.

6. Although we may be held in honour by everyone else, in Thine eyes we are contemptible ; though in the whole world (= everywhere else) we may be exalted, in Thine estimation we are abased.

7. O Idol of pious-minded (= Mystics) ! reveal Thyself to us, so that we may behold Thee, and refrain from self-worship.[2]

8. We kept guard over our eyes to prevent our hearts from being stolen, (but) in spite of all our devices we failed to escape Thy noose.

9. We have placed our precious lives on the palms of Thine hands (= hold them in readiness), until Thou givest us permission to spill them at Thy feet.[3]

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[1] There is a reference here to one of the main articles of the Sufi creed, viz., that the illusion of self clogs a man's upward path to the light of Truth. He means that as long as a man is a slave to self, he is a prey to vexation and worry, but, as soon as he dies to self, and resigns his will to God, his soul is at peace.

[2] The same idea is developed in this verse. The poet prays for the Divine illumination of his heart so that he may efface self, and thus fit himself for eternal life in God. *Mushāhidah* in Sufi language means the revelation of God in the Mystic's heart.

[3] i.e., he is prepared to die to self in obedience to the promptings of the Divine Grace.

10. O Sa'di ! (true) love consists in our maintaining the pact of fidelity on the same firm basis that we established it.

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1. I have not the patience to endure Thine absence ; I cannot prefer any other (Sweetheart) to Thee.
2. At least enquire about my welfare some day when Thou passest by, (and ask) how it fares with poor me.
3. I should be doomed to Hell if I remained alive without Thee ; for God would not vouchsafe the bliss of Paradise to a sorrow-laden wight like me.[1]
4. I know not what to call Thee : Thou art the two eyes of me ; for without Thine honoured presence I should indeed be blind.[2]
5. When the Beloved's face is veiled from you, it is better to be blind ; (so) do not place a candle near my pillow on the night that I am separated from Her.
6. I must needs fulfil the pact of fidelity to Thee, although a thousand times as much cruelty may befall me (as I have already experienced).
7. I am not a mortar that I should complain against the Beloved for pounding (= ill-treating) me ; set me on the fire, (of Love) like a cauldron, and I will stay there.[3]
8. Revolve round my head, O Thou Mill of Time's Revolution,

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[1] Paradise being the abode of joy, sad people are not admitted within its portals, so the sorrow felt at the Beloved's absence would doom him to Hell.

[2] In other words his heart, unillumined by the light of Truth, would become dark with the evil of Not Being. The same idea is continued in the next line.

[3] As Nicholson points out " grief and pain are almost synonymous with love in the language of Mystics." (D.S.T., page 206).

with every cruelty that Thou art capable of, for I am the nether millstone.[1]

9. Like a nightingale I approached Thee to sing Thy praises, as it does those of the rose ; but, like the tulip, Thou hast made dumb the tongue of my eulogy.[2]

10. O Sweetheart ! the leopard (even) did not kill me with its claws ; (while) Thou slayest me with Thy henna-stained finger-tips.

11. Like the pod of the musk-deer, my blood has been burned up in my straitened (sad) heart, and (so) a musky fragrance has exhaled from me throughout the Universe.[3]

12. O Sa'di ! practise virtue and do not prate (= boast of your poetry) ; (for) what need has the sugar to say " I am sweet ! "[4]

291

1. We have relinquished all hope (of gain from our devotion, and abandoned all expectation of reward ; we have cast the shadow of our aspiration, like the Phœnix, over desolate places.[5]

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[1] The same idea is developed in this line. Sa'di is willing to bear every grief and pain for Love's sake " as it makes him well pleasing to the peerless king." (Masnavi, page 30, Whinfield's Edition). God is here represented as the pivot on which the world of Nature revolves.

[2] Observe the *tajnīs i nuzayyal* in the words *lāl* and *lālah* The tulip has a tongue (= stamen) but no voice.

[3] The musk pod is supposed to be composed of coagulated blood. The poet here refers to the universal popularity of his Odes, which were inspired by his Love for the Beloved.

[4] i.e., it is much better to practise virtue than to boast of his poems, which besides is unnecessary as they speak for themselves.

[5] He has abandoned all idea of personal merit and self-righteousness which only serve to keep alive the illusion of duality, and has set himself to worship God in spirit and in truth by giving up the world and all earthly joys, and devoting himself to a life of seclusion. The Phœnix is supposed to frequent desolate places far from the haunts of men.

2. Whether He delivers us to the flood, or bears us (in safety) to the shore, (we do not care, for), we have cast our hearts upon the ocean (of Love) and committed ourselves to the mercy of its waves.[1]

3. If the Police Inspector forbids evil-doers to perpetrate wrong, let him come here, for we have removed the veil from the face of the Inviolable One (= God).[2]

4. We have made the Gnostic join the circular (mystic) dance, and thrown the Sufi into a state of ecstasy; the Sweetheart (= spiritual director), we have compelled to dance, and drugged the wine with opium.[3]

5. There is no one without a wet skirt (= sin), but others conceal it, while we expose it to the sun (= make a display of it).[4]

6. O Sa'di! the pious (hypocrites) indulge in self-worship, while we have thrown the kettledrum over our necks and flung the ass in the mire.[5]

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[1] Now that he is completely absorbed in his passion for the Divine Beloved his earthly life is a matter of indifference to him *Sipar afgandan* (= to throw down the shield) connotes the idea of complete surrender to the Divine Will.

[2] The poet means that he has violated the sanctity of God by daring to contemplate Him. Prohibitions are of two kinds in Muhammedan Law, viz., (a) those that are connected with *mala in se*, and (b) those that refer to *mala quia prohibita*. The first class (*nahī munkar*) are alluded to here. *Nāmahram* (= unlawful) means a woman the looking at whom is prohibited, and therefore the person who looks at her is guilty of gross immorality. It also means a near relative whom it is unlawful to marry.

[3] The poet refers to the ecstasy induced by his Mystic poems. The *charkh* or *daur* is so called because the performers sit in a circle before beginning the dance, or because in dancing they carry out circular evolutions.

[4] He openly abjures the strict adherence to outward forms and ceremonies observed by orthodox hypocrites.

[5] Sa'di contrasts the cult of pious hypocrites referred to in the last line, whose God is self, with his own line of conduct, which consists in abjuring the creed of formalism, and proclaims himself in his true colours as a renegade to orthodoxy, and thus losing his good name. *Duhl dar gardan afgandan* has the secondary meaning of exposing or making oneself notorious. *Khar dar khilāb afgandan* = to ruin one's reputation.

7. A Rustam is needed to combat the demon of self, and if we vanquish him, we have overthrown an Afrasiyāb.[1]

292

1. We are all eyes (to behold Thee), my Darling! and Thou art their light; may the Evil Eye be far removed from Thy face, my Darling!
2. Veil not Thy face, for whoever sees a Huri like Thyself would immediately become a denizen of Paradise (through joy), my Darling!
3. If I called Thee a Huri I did so by mistake; I erred and was guilty of a breach of manners (in so doing), my Darling![2]
4. In Thy kindness mind Thou dost not criticize me (for retaining any atom of Self); for I am (even) unconscious of the joy (Mystic perception) of Thy presence, my Darling![3]
5. Thy (sweet) face, my Darling, is the cause of perturbation and tumult among people throughout the Universe.
6. A cypress plant, resembling Thy figure, has appeared, my Darling, so how can we remain patient?[4]
7. All this storm (of passion) passes over my head from a heart (that burns) like an oven, my Darling!

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[1] The repression of Self forms the basis of the Sufi creed. Rustam was the hero of Iran, who after wars of extraordinary ferocity and duration, conquered his formidable foe Afrasiyāb, the King of Turan.

[2] The poet implies that the Beloved is much more beautiful than any Huri, and that he erred in comparing Her to one.

[3] Sa'di means that he has reached the highest stage of *fanā* in which the Mystic attains a state of complete unconsciousness, and is even unconsc ous of the Divine Presence (*fanā ul fanā*).

[4] Sa'di means that the garden cypress constantly reminds him of the Beloved, and robs his soul of peace.

8. All this fascination and beauty of Thine, my Darling, are a source of coquetry and arrogance.

9. Sa'di, who drinks from this Fountain of Life, will never become satiated (even) in the lapse of Time, my Darling ![1]

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1. I will not stir hence (= from Thy side) by reason of reproach, for I am attracted thither by the hope of Union.

2. If people talk to me about Wisdom, I am afraid that I shall go mad.

3 I cannot listen to advice, as the ear of my heart is occupied with the music of the Mystic dance.[3]

4. Let the wind carry off the whole harvest of my life ; (for) the Here and the Hereafter are not worth even two grains to me without Thee.

5. O Friends ! do not blame or reproach me, for whatever I may have sown myself, that I shall reap.

6. What can I do but join Her train, helpless as I am with my neck in Her noose ?

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[1] The Beloved's lips are often compared to the Fountain of Life.

[2] The point of this line is the antithesis between *'agl* and *divānah.*

[3] The *samā'* is a combination of singing and dancing The Darwishes (nine to thirteen in number) sit on sheepskins on the floor at equal distances from each other. Thus for half an hour, with arms folded, eyes closed, and head bowed, they remain in profound meditation. The Sheikh, (or leader), who is seated on a small carpet, then breaks the silence by chanting a hymn of prayer and praise, and thereupon the assembly (*majlis*) all chant this together. When this is over, the Darwishes, standing in line on the Sheikh's left, slowly approach with arms folded and head bowed. The first Darwish, who is now nearly opposite the Sheikh, profoundly salutes the tablet whereon is inscribed the founder's name, and advancing by two leaps to the Sheikh's right salutes him, and then begins the dance, which consists in turning on the left heel, advancing slowly, and making the turn of the hall with closed eyes and open arms. This is done by all the Darwishes in succession, and finally the Sheikh himself joins in the dance, which altogether lasts about two hours.

7. "O Sa'di!" She said, "you will see Me in your dreams"; but I should indeed be a faithless lover if I slumbered.[4]

294

1. How could I, who am lacking in means (= merit) purchase Thee (= gain Thy love)? Is it not a pity that I should be Thy lover, and Thee my Beloved?[5]
2. Thou art surely the shadow of graciousness; (so) take me under Thy protection, for I do not possess sufficient means (= merit) to be worthy of Thee.[6]
3. I will not become attached to Thee, as I could not of my own accord think it proper that Thou shouldst ever be my rose and I Thy thorn.[7]
4. I never imagined that Thy noose would fall on me, for I do not possess sufficient merit to become Thy captive.
5. It is impossible to pass through Thy street by reason of the Guardian's (watchfulness) unless it be at a time when I am under the shadow of Thy protection.
6. I never feel joy or sorrow anywhere, unless I feel them in sympathy with Thee.
7. If God Almighty should call Thee to account for any fault, let Him forgive Thee, for I will be responsible for Thy sins.

(Wilberforce Clarke's translation of the *Awārif ul ma'ārif*, pages 167-8). The order of the *Maulawiyah*, or dancing Darwishes, was founded by *Maulānā Jalāl uddīn Rūmī*, the renowned author of the Masnavi.

[4] i.e., he must be ever on the watch to welcome the Beloved, or, in other words, his heart must be always open to receive the Divine Inspiration.

[5] Sa'di here deplores his own unworthiness.

[6] Sa'di implores the boon of Divine Grace in his heart, as he is himself unworthy to approach God's presence.

[7] i.e., he cannot presume to ask for the Beloved's favours, although he hopes that She may deign to bestow them on him unasked.

8 People are enamoured of my poetry, O Cynosure of Belles! and why not, since I am in love with Thy face?

9 How could I ever deserve to call Thee (= invoke Thy presence), and know Thee, unless Thou forgivest me so that I may be worthy of Thee?[1]

10 Although I know full well that I shall never attain Union with Thee, still I shall not turn back so that I may die on the road whereon I am seeking Thee.

11. I am just as ever determined to keep my faith to Thee, not only in the present world, but also in the world to come.

12. It is better for Sa'di not to exist, if he is no longer pleasing to Thee; for it is not right that Thou shouldst be my Glory, and I Thy disgrace.

295

1. I do not (even) cast a glance at Thee through (fear of) rivals (pretenders to love), lest they should say that I was ogling Thee.

2. In all the world the prey I desire is one, in which my envious rivals shall not have a share.

3. The secret pain of Thy separation has passed (the limits of) endurance; or else, the sound (of my lamentation) would not have reached the tongue from my heart.[2]

4. Thou hast caught me like a pigeon in the snare of Thy tresses; Thou hast sealed up my eyes, as if I were a falcon (and thus prevented me) from (looking at) other folk.[3]

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[1] The poet means that he dare not aspire to the bliss of Union, unless She deems him worthy of it.

[2] The poignancy of his passion impels him to record his feelings in verse.

[3] A reference to the custom of sewing up a falcon's eyes to tame it.

5. If Thou art bent on stealing the hearts of Thy wretched (lovers) with Thy finger-tips, conceal (withdraw) Thine hand, for I am not going to grapple with Thee.[1]

6. I am like a harp with my head bent down (= bowed) in (abject) submission and (fervent) love, so strike up any tune Thou pleasest, and play on me.[2]

7. O Minstrel! change Thy tune, for my (love) secret must needs be divulged by this air which Thou hast sung.[3]

8. No one in this age has mourned like me on account of his Sweetheart's love, for my words (= poetry) have pervaded the Universe from Shiraz.[4]

9. How often have people said to me, "O Sa'di! return for a while to yourself (senses)"? I replied that it would not be right for me to be absorbed in self instead of in the Beloved.[5]

296

1. Prate not to me of (the Belles of) China and Greece, for my heart is given to a Sweetheart in this country.[6]

2. At the moment that She is recalled to my memory, I forget (everything else) existent or non-existent.[7]

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[1] *Henna*-dyed fingers are considered a great beauty in the East. To display the hand (or claws) is a challenge to fight, which he declines to accept.

[2] The same line is repeated in verse 4 of Ode 244.

[3] Sa'di means that the chant of Divine Love, sung by the spiritual Director, wakes such raptures in his heart that he may lose control of his feelings, and divulge his love secret, or, in other words, reveal the sacred mysteries.

[4] The poet refers to the fame of his Odes, which his love for the spiritual Beloved inspired him to write.

[5] An allusion to the Sufi doctrine of dying to self through absorption in the Divine Being.

[6] China and Greece were famed for their beautiful women.

[7] By *manjūd o ma'dūm* are meant all objects of physical sight and all subjects of conception.

3. To suffer sorrow is the lot that has fallen to me in the world, (but) a man must only eat his allotted portion.

4. The dates are sweet, but the hand is too short to reach the palm tree ; fresh cool water (flows) before him, but the thirsty wretch is debarred (from drinking it).[1]

5. I do not know a single devotee in the city, who is proof against (the glamour of) that Sweetheart, who occupies my thoughts.[2]

6. No object of sight can equal Her (sweet) face ; no scent resembles Her fragrance.

7. I do not desire to live without Her, nor yet in Her company ; for it would be a pity if She were associated with me.[3]

8. O Friends ! close up your eyes of physical sight ; for we have in our midst a hidden mystery ![4]

9. Although the whole world might behold this outward (phenomenal) form of Hers, no one could apprehend Her inward (spiritual) reality.

10. I am so consumed (in the fire of love) that the uninitiated (in love's mysteries) cannot (even) perceive me ; (for) the healthy person does not appreciate the condition of one who is fever-stricken.[5]

11. Whether Thou givest me Thy heart, or takest my life, de-

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[1] i e., he cannot aspire to Union with the Divine Beloved, who is far above his reach.

[2] *Ma'sūm* literally means defended or preserved, and hence chaste or innocent.

[3] Literally = "if She were threaded on my string."

[4] Sa'di means that the Divine Beloved cannot be comprehended by the eyes of physical sight, which are only capable of perceiving the phenomenal form. Only those, who are endowed with the mystic sense, and are gifted with the true mental vision, can comprehend the spiritual meaning of Divine Love.

[5] The poet plays on the words *sūzam* (being burned or cooked), and *khāmān* (raw), and implies that he is so burned up in the flame of Love's fire that to the eyes of the casual, or uninitiated observer, there is nothing of him left to see.

votion is still incumbent on me, and the slave is bound to service.

12. Sa'di cannot win out his life in safety from this enterprise (of love); (it is the case of) the thirsty wayfarer, and the poisoned rose-water sherbet.[1]

13. If, like iron, he (= the lover) cannot bear the heat of the fire, he must make wax of his forehead.[2]

297

1 I have neither the ability to win the Beloved, nor the strength (= patience) to await (Her coming).

2. I regard every cruelty that befalls me at Thy hands as emanating from the turn of Fortune's wheel.[3]

3. Whether I had one heart or a thousand I would treasure Thy love in it.

4. I keep this wasted body of mine, thin like a hair, as a memento of Thy tresses.

5. I, who have undergone the sorrow that Thy love entails, regard (all) worldly grief as contemptible (= of no account).

6. On Thy account I am drowned in the waters of my two eyes (= floods of tears), and (still) I entertain hopes of enjoying Thy lips and embrace.[4]

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[1] He means that the weary traveller will drink even poisoned sherbet to assuage his thirst, and similarly the lover will pursue his love-quest to the end though he knows it will entail his destruction.

[2] *Peshānī mūm kardan* means here to abandon resistance and throw up the sponge.

[3] i.e., he does not charge the Beloved with being the cause of his troubles, but imputes them rather to Fate.

[4] Observe the clever play here on the words *lab* (bank and lip), and *kinār* (shore and embrace).

7. Thou hast stolen my heart, and still remainest silent; (but) I have a long account to settle with Thee.[1]

8. If Thou dost continue to abuse Sa'di; (it does not matter) for my concern is with Thy two lips.[2]

298

1. How strange it is that I burn so fiercely in Thine absence that with a single spark I could consume the world!

2. I burn with a fiery flame every moment, candlewise in the presence of the lovely Beloved's face.[3]

3. I was consumed (with passion), although I durst not confess that I burned through love for So-and-So (= the Beloved).

4. Be merciful to me, for I am distracted: extend to me Thy sympathy, for I am burning in my inmost soul.[4]

5. All (other) lovers enjoy ease and comfort in Thy company; (but) I am laden with sin, and for that reason I burn (= am tormented).

6. (People say to me) "O Sa'di! cease your laments"; (but I reply) "Should I not complain, no one would know that I burn (= am afflicted) in secret."[5]

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[1] The poet means that, though the Beloved has stolen his heart, She makes no response to his suit, and holds Her peace, as if nothing remained to be settled between them.

[2] i.e., as he yearns for the Beloved's lips, he likes to see them in play, and welcomes even the abuse that proceeds from them.

[3] i.e., the glow of the Beloved's rosy cheeks sets his heart on fire. *Shāhid* must be taken here in an adjectival sense.

[4] *Ba sar gardīdan* literally means to turn or revolve on one's head.

[5] Observe the play on *na'īm* (= Paradise), and *sūzam* = the burning in Hell of the sorrow-laden sinner.

299

1. I made repeated vows not to engage in love, but the vision of Thy (sweet) face keeps coming before me every moment.

2. I did not wish to relate the story of my love, (but) what resource was left me? since my bloodstained tears, and pale complexion have told the tale (= betrayed me).

3. I reached a Rose bush (the Beloved), (and) saw no scope for patience; I have not fully picked the rose, though I endured a thousand thorn-pricks (in my effort to cull it).[1]

4. Let Time roll up the carpet of my life, for I have not finished the story (= description) of the Beloved's face.[2]

5. Whoever counsels me to practise patience vainly blows on my cold iron.[3]

6. I swear by Thine eyes, my Darling, that, since Thou didst leave my sight, I have not turned my gaze on any (other) Sweetheart with the eye of love.

7. I never used to count the days (that passed) in expectation of Thy Union, for I did not even reckon the period spent in separation from Thee as part of my life.

8. What animosity is there that Thou hast not practised (against me) according to the dictates of Thy nature? (I swear) by our love (however) that I have not carried a complaint of it to any friend.

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[1] He has not attained perfect Union, although he has encountered innumerable troubles and difficulties in his love-quest.

cf. Omar Khayyam (Whinfield's Edition, No 171).

Dar dahr kase ba gul'izārī narasīd
Tā bar di lash az zamāneh khāre narasīd.

[2] Sa'di means that the manifestations of the Divine Beauty are so infinite that his span of life would be too short to describe them.

[3] i.e., undertakes a useless task.

9. At first I fled in terror from Thy snare, like a wild animal; (but) now that I have become attached to Thee, I would not turn away from it (even) at the sword's point.

10. Who told Thee (pray) that Sa'di was not the man (= fit) for Thy lover? (Nay), if I should turn aside from fidelity to Thee, then indeed it would be right to say that I was no man.

300

1. I made many efforts to conceal the secret of my love, (but) I could not help boiling on the top of the fire.

2 At first I was careful not to surrender my heart to anyone; (but) I perceived Thine attributes (of mind and body), and then self-restraint and sense deserted me.

3. A story from Thy lips reached the ear of my soul, and ever since the advice of people (sounds like) an (idle) tale in my ears.[1]

4. Perhaps Thou wilt veil Thy face, and thus put down the tumult (that has arisen), for I have not the strength of mind to shut my eyes to Thy (beauty).

5. I am perturbed in heart, (so) it is best that I should not join in the Mystic dance, (for), if I should fall, people would carry me out on their shoulders.[2]

6. Come and make peace with me to-day and (haste) to my embrace to-night, for my eyes did not sleep last night through the expectation (of seeing Thee).

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[1] i.e., as soon as his heart was illumined by Divine inspiration, he turned a deaf ear to worldly counsel.

[2] The poet seems to mean that he is in such a state of religious fervour that he had better not take part in the Mystic dance, or else he may have to be carried out dead or in a swoon, an exaggerated way of saying that he is in a high state of ecstasy.

7. Thou gavest me away for nothing, while I am still determined not to sell a hair of Thy body in exchange for a whole world.

8. I will tell the story of the pain of my hurt to one who has suffered a wound; for he who is sound would reproach me if I cried out.[1]

9. Do not offer counsel to Sa'di, for he has not an understanding ear. What profit is there in the preachers' meeting when I do not listen to advice.

10. It is better to die on the road to the desert than to remain in idleness (at home); for if I fail to attain my object, I shall (at least) strive (to achieve it) to the best of my ability.[2]

301

1. Is it (really) Thou who art by my side, or is it (only) Thine image (that appears) before my eyes? For, I can never imagine that I should have such luck (as to behold Thee face to face).

2. Thou art as (sweet as) sugar in my embrace: (so), if I should be placed like aloes on a blazing fire, I should not care.

3. As my request has been complied with, I have no fear of death: wherever the arrow of calamity may be, let it come, for I am its target.

4. O Sky! close for a moment against the Sun the door of

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[1] cf. "He jests at scars, that never felt a wound." (Romeo and Juliet, II, 2).

[2] Sa'di means that it is better to brave the dangers of the Desert of Divine Love, and perish in the attempt to reach the Mecca of Union, than to be confined to the abode of Not Being, chained to the fetters of the phenomenal self.

cf. "'Tis better to have loved and lost,
Than never to have loved at all." *Tennyson's* In Memoriam, XXVII.

Dawn; for to-night I am happy with my full Moon (= Beloved).[1]

5. How sweet would be the breeze (wafted) from the rose-bed, and sleep in the garden, if there were no annoyance from the nightingales (singing) at dawn.[2]

6. It would (indeed) be a pity if I were to look at others to-morrow with the same two eyes with which I see Thee to-night.

7. The soul of the thirsty (traveller) is comforted by (being on) the bank of the Euphrates: (but) the Euphrates has passed over my head, and I am still more thirsty than ever.[3]

8. When I failed to see Thee, I became lost to sense through Love; (but) now that I am seated in Thy company, I am beside myself with joy.[4]

9. Speak to me (Darling!), for there is no stranger near us, save the candle, whose tongue I am going to cut out this very moment.[5]

10. Nothing shall remain between us two save this shirt (of mine, and, if it) should become a partition between us, I will rend it to the very hem.

11. Do not say that Sa'di will not win deliverance for his soul

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[1] Or in other words make the sun close for a while the door of Dawn. Notice the double antithesis in *subh* and *shab*, and *aftāb* and *qamr*.

cf. Swinburne's line :—

"Night whispers to the Morning, lie still, O Love! lie still."

[2] The nightingales are the Roses' pretended lovers, his rivals, who make the night vocal with their laments, and distract the true lover from his dream of love. Sa'di may be sneering here at minor poets who attempt to emulate him.

[3] The poet means that though he is engulfed in the Ocean of Love, he is still unsatisfied, as his yearning for Union remains unfulfilled.

[4] In the first hemistich *bīkhabr* means that he became distraught with yearning, when the Divine Beloved was veiled from his eyes, and, in the second, that he became lost to personal consciousness through rapture at beholding the Beatific Vision.

[5] i.e., he will extinguish the candle to prevent its revealing his love secret. By the tongue of the candle is meant the wick.

from this (love) pain : (but rather) tell me where I can take that soul that I cut off (detach) from Thy love.[1]

302

1. Prithee cast a glance in my direction, (and) cure my pain with a little sympathy.
2. Thou hast (deliberately) broken Thy promise many times ; perform forsooth a single act of fidelity inadvertently.
3. Thou art in my thoughts every day ; (so) even for one day call me to mind.
4. Give up Thy custom of opposition and abandon Thy habit of obstinate hostility.
5. Arise and close the door of Thy mansion (against strangers); sit down (by me), and open the bodice, which is wrapped (round Thy body).[2]
6. Make him, whom Thou wishest to destroy, familiar with Thy service (even) for a day or two.
7. And when he has become intimate, and love-bound, then afflict him by separation.[3]
8. O Sa'di ! since the Beloved is indispensable, be resigned (to your lot), and rest your hopes on Fate.
9. If she should strike you with the sword, be a shield for it (= submit your body to the blow) ; and if She should abuse (curse) you, bless Her.

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[1] Note the pun on *burdan*, and *barīdan*.

[2] The point in this rather feeble line seems to be the double antithesis between *barkhīzad* and *Binishīn* and between *bastan* and *wā kardan*.

[3] Sa'di in these two lines reproaches the Beloved with bitter irony for Her unfeeling treatment of him.

10. It is not fitting to complain of the Beloved : (nay) how excellent ! let Her practise cruelty upon us every day.[1]

303

1. O Thou, whose face is the joy of my heart, and whose eyes are the lamp of my abode !
2. Thou mightest say that Thy love is the water that was mixed with my clay.[2]
3. I am happy through Thee. May heaven bless Thee and God be with Thee ! O Thou (Source of) my auspicious and favourable Fortune !
4. When Thou art present all my affairs are well arranged (= prosperous), (but) in Thine absence all my gain is naught.
5. One might say that Thou wert sitting opposite to me night and day, wherever Thou goest.[3]
6. I thought that perchance the pain which afflicted my heart by reason of Thy love might remain hidden ;
7. But now that Thou hast gone, alas ! a thousand times for the passing of my worthless life.[4]
8. Wherever there is a tale (to be told) and a company (to hear

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[1] In this line and the last, the poet welcomes the Beloved's cruelty as, according to the Sufi belief, " Her bitters are very sweets to his soul " *Zebā* in the second hemistich is an interjection.

[2] This line is connected with the one preceding. The poet means that at the beginning of creation his clay or being was kneaded into shape with the water or element of Divine Love. In other words the spark of Divine Love was latent in his being from the very first.

[3] i.e., the image of the Beloved is constantly before his eyes even when She is absent.

[4] Sa'di means that, having lost the Beloved, he realizes how idle it is to think of his reputation, or in other words, he does not care whether his love-secret is revealed or not.

it), Thou art the subject (of the tale), and I am one of the audience.[1]

9. If She should wield the sword with Her silvery arm, so as to cause blood to pour out of my joints,

10. Do not call anyone to account in revenge for my death; as I have pardoned my slayer.[2]

304

1. O Beautiful Boy! the poet is (too) bewildered (= at a loss) to express the description of Thine attributes.

2. I have never heard that the cypress achieved what Thou accomplishest in (the way of) a graceful gait.

3. Who could ever believe that the sun could rise from a human being's collar (as it does from Thine)?[3]

4. We have exercised forbearance in the absence of everything and everyone in the world, but patience is impossible away from Thee.

5. O harsh and faithless One! Didst Thou observe that Thou hast broken Thy promises to me?

6. The end of separation is not apparent, but (nevertheless) my hope (of Union) is endless.

---

[1] All that is said and heard is ultimately derived from God, and concerns only the Beloved (God), and the lover (man).

[2] He regards his murder (= death to self) at the Beloved's hands as a righteous act, for which no blood wit will be demanded.

Qisās is the *Lex talionis* of the Mosaic Law with the important difference that under the Muslim code the next of kin can accept money compensation for wilful murder. There is an interesting account of Qisās in Hughes' Dict. of Islam.

[3] The sun symbolizes the Beloved's face.

7. I fear that in the end the water of Life will remain (=will turn to tears of regret) in the eyes of Alexander.[1]

8. (The lover), who is afflicted by reason of separation, will not become better till he smells the quince of Herchim;[2]

9. So let us see to whom Thou wilt throw this ball of happiness and felicity on the Polo field (of Love)!

10. I had a heart, but it fell into the Sweetheart's power; I have a life, but it is sacrificed to the Beloved's face.

11. The wise man does not complain of the pain (of love), as long as there is hope of a cure.

12. A treasure cannot exist without a snake; (and) no garden blooms without thorns.[3]

13. If Sa'di is consumed before Thine eyes, (it would not matter, for) the moon is not concerned about the destruction of fine lawn.[4]

14. The moth has slain itself; (so) why should retribution be demanded of the candle?[5]

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[1] Note the pun on the double meaning of *chashm*. An allusion here to the story of Sikander's fruitless search for the Fountain of Life in the company of the Prophet *Al Khizr*, his Minister, *Zul Qarnain* (or "two-horned,") according to the commentator *Al Qastalāni*, was a King named Sikander, and ruled over Persia and Greece. But this Zul Qarnain, who is referred to in the Qurān (Sūrah XVIII, 82-96) and who is said to be a contemporary of Abraham, must not be confounded with Alexander the Great. (Hughes' Dict. of Islam.) The poet fears he will never reach the goal of Union.

[2] Observe the play on the double meaning of *bih*. For a similar pun, cf. the lines:—

Khatti tu ghubārast wa zanakhdāni tu bih
Bāshad bih agar gardi zanakh pāk kuni.

[3] A reference to the legend about hidden treasure being guarded by serpents. The poet means that nothing worth winning can be gained without encountering trouble and danger.

[4] *Kattān* is the finest kind of linen, so sensitive, indeed, is it that it is supposed to become spoiled if exposed even to moonbeams. *Dar nazarat* can also be translated "for love of Thee," or "at Thy behest."

[5] This verse carries on the idea of the last line. The Beloved, who is compared to the moon and the candle, is not to blame if the lover, who is typified by the moth and fine linen, choose deliberately to sacrifice himself in seeking Her love.

305

1. Is that a quince, or a chin, or a silvery apple? Are those lips, or is it sugar, or sweet life itself?[1]

2. I have (= worship) an idol (= Sweetheart), the wrinkle of whose eyebrows (= frown) resembles (in beauty) the idol-temple of China.[2]

3. The Pleiades declined in my estimation from the hour that I beheld Her ear-ring.[3]

4. The world becomes dark to my eyes every day on which I do not see Her face.[4]

5. I long for sleep, but how could my head lie on the pillow in the Beloved's absence?

6. Whoever saw such a form compacted of water and clay, (for) " God Almighty has created man from clay "?[5]

7. The arrogance of Belles is not (generally) so great (as Thou dost display); the cruelty (of Sweethearts) towards their lovers is not (as a rule) so much (as Thou dost practise).

8. I shall not turn from the love I cherish for Thee, whether Thou art bent on loving me or hating me.

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[1] An example here of the Figure *tajāhul ul 'ārif.*
cf. the line :—
la'li hayātbakhshat rūhi ilāhīst gūī. (*Anīs ul 'ushshāq*, by Huart)

[2] The pun on the double meaning of *chīn* may be noted. The temple was adorned with pictures for which China was famous.
cf. line 754 of Whinfield's *Gulshani Rāz*' " By a frown of His eye he plunders the heart."

[3] Notice the antithesis in *gūsh* and *chashm*. *Gūshwarah* signifies also a large pearl, and *gūshwārahe falak* denotes the new moon, or the Pleiades.

[4] i.e., his heart is dark with the evil of Not Being, when unillumined by the Divine Grace. The word *jehān bīn* for eyes is used for the sake of the pun on *jehān*.

[5] This is a quotation from the Qurān (Sūrah VI, 2) = *Hua'llazī khalaqakum min ṭīnin.*

9. O lovely Mistress! what need hast Thou of a sword, since Thine henna-stained (beautiful) hand itself would slay me.[1]

10. It is best to be slain by the hand of the Beloved, for one ought to leave the world with dignity.[2]

11. Slay me, so that my critics may not have a chance of saying that the royal falcon takes no account of the locust.[3]

12. Sa'di's religion consists in looking at Belles (= contemplating the Beloved). God forbid that there should be a day when he would abjure his Faith.

306

1. Arise! for the Winter is passing away, and open the door of the garden pavilion (summer-house).

2. Place on the dish oranges and violets, and set the chafing dish in the bed-chamber,

3. And tell this curtain to move aside at once from in front of the balcony.[4]

4. Arise! for the breeze of the New Year's (= spring's) dawn strews roses in the garden.[5]

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[1] Observe the play on *nigārīnā* and *nigārīn*.

[2] i.e., death at the hands of the Beloved, or, in other words, death to self through the Divine influence confers high honour on the victim of Her love.

[3] i.e., he is too insignificant to attract the Beloved's notice.

[4] *Zaḥmat burdan* (= to incommode) has the idiomatic sense here of ceasing to stand in front of the window, and thus obstructing the view of the garden from those inside the room. These curtains, or mats, are fixed on doors and windows in Winter to keep out the wind and rain, and are removed in Spring. The idea seems to be that every obstacle should be removed that obstructs his vision of the Beloved.

[5] New Year's Day ushers in the Spring, which in Persia is the season of roses.

5. In the season of the Rose, it is impossible to expect the love-lorn nightingale to keep silent.

6. The sound of the drum cannot be silenced under a blanket, nor can Love remain concealed.[1]

7. The fragrance of the Rose, and (the breeze of) the New Year's (= Spring's) dawn, and the nightingale's sweet singing

8. Have occasioned the sale of many a garment and turban, (and) many are the houses and shops that they have consumed.[2]

9. Our head lies on the Beloved's bosom. So now let the rival dash his head against the anvil.[3]

10. The eye which the lover raises towards his Beloved does not flicker at the arrow shower.[4]

11. O Sa'di! if your hands reach the fruit, the gardener's cruelty is easy to bear.[5]

N.B.—This is a famous Ode in Persia.

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[1] cf. for a similar idea :—

Duhul bazīri gilīm ai pisar nashāyad zad
'Alam bizan chu dilīrān miyānahe sahhrā.

(i.e. do not try to conceal what is perfectly obvious, and proclaim your love.) Nicholson's D.S.T., page 201, and again Hafiz (Ritter's Edition, Vol III, 36, 6).

Dilam gi rift zi sālūs o tabl zīri gilīm
Biyā ki bar dar i maikhānah bar kunam 'alame.

Also Amir Khusru's beautiful line :—

Gul basad pardah darūn az būe khud mastūr nīst.

[2] This verse is connected with the one preceding. The poet means that worldly folk are ready to sacrifice everything for the sake of earthly pleasures.

[3] i e., as long as the Beloved is in my arms, my rival may destroy himself in jealous anger for all I care.

[4] The lover is ready to face every danger in order to gain a sight of the Beloved's face.

[5] In order to reach the goal of Union Sa'di will brace himself to crush the evil passions that spring up in his heart, and obstruct his " journey up to God."

307

1. Ah ! let me weep like clouds in spring, for even a stone would cry out on the day of farewell to the Beloved.

2. Tell the camel-driver of my tearful state, lest he may bind the litter on the camel on such a day of rain.[1]

3. He, who has once tasted the wine of separation, knows how hard is the disappointment of those that hope.

4. They (= the Beloved) left us, while our eyes were filled with tears of regret, weeping like the eyes of sinners on the Day of Resurrection.

5. However much I may recount the circumstances of my love for Thee, I could only mention one-thousandth part of my heart's anguish.

6. O Dawn of vigil-keepers ! (= the Beloved) my soul has reached the (limits of) endurance, because Thou hast delayed (Thy coming) like the night of the fasters.[2]

7. It is only Fate that could force Sa'di to drive out the love which has been implanted in his heart for ages.[3]

8. How much shall I relate to you of the story (of my love) ? this much must suffice : the rest can only be told to the Beloved.

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[1] By this far-fetched conceit the poet means that the rain of his tears is so heavy that it might impede the camel's movements.

[2] Vigil-keepers long for the coming of the dawn, which will put an end to their long night of watching, just as fasters yearn for the approach of night in order that they may break their fast. The only Muhammedan festival that has a vigil (*'arafah*) according to Hughes is the *'Īdul azha*, of the Feast of Sacrifices. It is laid down in the Qurān (Surāh II, 183) that during Ramazan fasters may eat and drink, until they can discern a white thread from a black one by the light of the dawn.

[3] Observe the play on the double meaning of *rūzgārān* in this line.

308

How long, my Darling, can one do without seeing a sign of Thine Union ? for, my heart can no longer bear to feel Thine absence.

2. If this be Thy whim (= to treat me so capriciously) in Thy street, I must brace myself to bear many cruelties (at Thine hands).

3. How long shall I see Reason driven mad through Thy love, or, myself without a heart, or my heart without tranquillity ?[1]

4. It is possible to see my body dust beneath Thy feet, (but) one cannot perceive (even) the dust on the corners of Thy shoes.[2]

5. Last night I dreamed that I had Thy tresses in my hand ; let us see what is the use to me of beholding a frenzied dream.[3]

6. In the presence of Thy face and figure it is short-sighted folly to go to the garden and look at the graceful cypress.

7. If Khizr had (only) taken the road to this dimple of Thy chin, he would not have wanted to see the Fountain of Life.[4]

8. One could not see a finer ball within the curve of the polo-bat than every burning (= anguished) heart that has fallen inside (= a victim to) the curl of Thy tresses.

9 The picture of Thy languorous glance (depicted) in my eyes will not disappear at the sight of the rose, tulip, or sweet basil.

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[1] *Bī sar o sāmān* = literally " without chattels," is here taken in the idiomatic sense of without tranquillity.

[2] i.e , the Beloved is too exalted for him to catch even a glimpse of Her.

[3] There is a subtle play here on the double meaning of *parīshān*, which also signifies " dishevelled," with reference to the *sarizulf* in the previous hemistich.

[4] cf. the line quoted by Huart in his edition of the *Anīsul 'ushshaq* :—

Basā Sikandar sar gashtah dar jehān ki nayāft
Nishān i āb i ḥayāt az chāhe zanakhdānash.

10. O Sa'di ! cease your vain regret. Do you know the remedy for your (love) affairs ? It is to sacrifice your life, and contemplate the Beloved.[1]

309

1. How pleasant it is for two lovers to sit together with their hands round each other's necks enjoying the sweets of reconciliation !
2. I swear by the life of Saints that it is a pity to waste our precious time without (the society of) Sweethearts.
3. Although the cypress statured (Beloved) may commit a thousand acts of cruelty, it is right to excuse Her, when She appears in person.[2]
4. O musk-scented Breeze of Union ! how can I thank you (enough), for the garden of my hope was about to wither.[3]
5. Separation from Thy (sweet) face the other day was a sore trial ; (but) the sight of Thy form to-day revives my spirits.
6. Let him, who does not appreciate the value of the period of Union, suffer (the pangs of) separation for a day or two.
7. If, in spite of my innocence, my head should fall at Her feet, it does not behove me to feel hurt by such a trifle at the hands of the great (= one so exalted in station).[4]
8. Granted that Thou wouldst scourge a love-sick (admirer in

[1] Sa'di means that the only way of solving the enigma of love and winning peace for his soul, is to die to self, and become absorbed in the contemplation of the Divine Beloved. The play on *jān* and *jānān* may be noted.

[2] i.e., all the Beloved's cruelties are forgotten when She returns to Her lovers.

[3] The idiomatic use of *chāhnā* in Hindustani may be compared with this meaning of *khwāstan*.

[4] cf. Whinfield's Masnavi, page 31 :—

" My heart says, He has injured me,
But I laugh at these pretended injuries."

order to drive him away), (tell me, pray), where he can go with Thy noose round his neck ?

9. Lovers, who are capable of exercising patience, have not reached the height of Passion, for it is not possible to freeze on fire.[1]

10. O Sa'di ! if you possess the attributes of a human being, die through (= a victim to) Love, for to die in the ordinary way is the manner of beasts.

310

1. How long can we patiently keep our eyes closed ? We have no resource left but to burn up the harvest of our lives (= self-destruction).[2]

2. If a look of pure love can be called a sin, then my only harvest is the garnering of sins.[3]

3. For how many nights do I rend my clothes in the Mystic dance under the spell of Passion, and then next morning sew patches on them ?[4]

4. Asceticism will not provide a remedy for the love-sick ; a candle, wine, and the failure to display (= the abandonment of) hypocrisy before you are the only cure.[5]

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[1] i.e., the patient lover is cold-hearted.

[2] The poet implies that it is impossible for him to refrain from contemplating the Beloved's beauty, though its effulgence will annihilate his phenomenal self.

[3] By "a look of pure love" is meant the contemplation of the Divine Beauty in spirit and in truth as contrasted with the impure love inspired by an earthly mistress.

[4] When Darwishes, who join in the *Sama'* or Mystic dance, are wrought up to a condition of ecstatic rapture, they often tear their clothes which have to be repaired next morning, when they have relapsed into their ordinary state of consciousness. In other words the poet expresses regret that the state of ecstasy during which he has intimate communion with the Divine Beloved is followed by a relapse into personal consciousness.

[5] The Mystic, who yearns for communion with the Divine Beloved, cannot hope

5. With what face can we mention (the matter of) Thy Union ? (For) it is impossible yet to discharge even our (debt of) thanks for the vision of Thee (in our hearts) [6]

6 How can my sweet voice (= poetry) compare with (the words of) Thy mouth ? It is like kindling a torch in view of the sun [7]

7 The envious (rival) heard Sa'di's eloquence, and was thunderstruck : his only resource is to keep silence, or learn (how to write) poetry. [8]

311

1. How sweet is the fragrance of Love from the breath of humble suppliants ! My heart bleeds through waiting (for the Beloved), while my mouth smiles at the hope (of Union).

2. It is possible that he, whose two eyes are closed every day, may, through his piety, escape the witchery of Her fascinating (glances). [9]

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to attain his object by engaging in ascetic observances, which only keep alive the illusion of his own self-righteousness, and personal merit. His only resource is to reject those outward forms of religion, abandon hypocrisy, and become absorbed in the contemplation of the Divine Beauty, and enraptured with spiritual love. (Whinfield's Gulshani Rāz,).

Shaid farokhtan means to display hypocrisy, as well as to light a candle, *shama'* signifies the Beloved's face, and *sharāb* the wine of Divine Love. For the alliteration cf. Hafiz :—

Shabast o shāhid o shama' o sharāb o shīrīn.

[6] The Beloved is so exalted that he dare not contemplate the thought of Union with Her. He is unable even to express sufficient gratitude for the Divine Grace with which She has illumined his heart.

[7] The poet says that his poetry, however beautiful it may be, is of no value when compared with the Divine Inspiration which draws people to the Truth.

[8] Sa'di is sneering here at his rivals in the poetic art.

[9] Devotees are supposed to keep their eyes shut when engaged in prayer or meditation. The poet means that, if one takes a single glance at the Beloved, he must fall a victim to Her charms, and the only way to avoid this is to keep the eyes closed.

3. (The Beloved) allowed me to take one look (at Her), and thereby cancelled (the blood wit for) a thousand murders; she stole away the Gnostic's heart, and the Sage's peace of mind.[1]

4. The street of Belles (= the Beloved) is the scene all day of tumult through (the presence of) quarrelsome (revellers), drunkards, boon companions, and rakes.[2]

5. If I should escape from the snare of Thy love, whither should I flee? For, liberty in Thine absence is bondage, and life without Thee a prison.[3]

6. If Thou dost not like me, (still) do not give me over to the enemy's power; for, I shall not leave Thee on account of the cruelty of those who dislike me.[4]

7. Come and sit by me for a moment, and converse with me; for, even so much speech from Thy smiling mouth would be a miracle (work wonders).[5]

8. If the narrators of Shirin's (story) were to see this piece of sugar (= the Beloved), they would all gnaw their hands with their teeth as they would sugar cane (through envy).[6]

9. O Sa'di! all the Sweethearts of the world are in love with you, for there is peace now between the wolf and the sheep.[7]

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[1] In *hazār khūn* the poet refers to the victims of the Beloved's love.

[2] In Sufi parlance the lovers of the Beloved are always represented as drunkards and rakes, because they are intoxicated with rapture at the contemplation of the Divine Beauty, are indifferent to the external observances inculcated by orthodox Muslims, and regardless of their reputation.

[3] The Sufi *taqlīd*, or "yoke of bondage," denotes orthodox cant and subservience to conventions.

[4] He implores the Beloved not to exclude Divine Grace from his heart, for without it he must fall a prey to evil passions.

[5] By "conversation" is meant intimate communion with God.

[6] Observe the pun on the double signification of *shakar*, which, besides meaning sugar, was the name of Shīrīn's rival.

[7] Sa'di means that as he has tamed his unruly passions and is at one with God, he has become the object of universal love.

312

1. If you would fix your eyes on the Beloved, (then) lend not your ear to the enemy, (and) make resignation your only cuirass (protection) against the arrow storm of Fate.[1]

2. Let him, who is not content to be burned like the moth, avoid hovering around his fiery companion (the candle).[2]

3. One should avoid passing through the street of (the) sweet-lipped (Beloved) ; either bid farewell to your heart, or else do not fix your eyes on Her window.

4. Who is it, (pray), that testifies to our deviation from the right path (= religious duties) ? Let him look at the city-adoring (= lovely) face, and cease finding fault with me.

5. (True) lovers never turn away from the Beloved on account of Her cruelty ; Nay ! God forbid that you should judge of the Friend by the standard of the enemy ! [3]

6. To die in the Beloved's street is sweeter than life ; (so), until you die, withdraw not the hand of love from Her skirt.[4]

7. The Beloved is (like) a looking glass, so let everyone whose face is ugly beware of looking at (that) bright mirror.[5]

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[1] If you hope to contemplate the Divine Beauty, you must not give way to evil passions, but bear with resignation the trials and disappointments that await you in the quest of the Holy Grail of Divine Love.

[2] i.e., if you are not prepared to sacrifice your life for the Beloved's sake (= die to self), then do not embark on the love quest. By candle is meant here the Beloved. *Tauf pairāman Kardan* literally signifies "to circumambulate the perimeter (of the candle)."

[3] i.e., the true lover cannot be compared with the impostor, who is ready to give up his mistress on the slightest provocation.

[4] To die to self and live eternally with the Divine Beloved is far better than to pass a worldly existence and to live for self.

[5] When Divine Grace fills his heart, he can by introspection see his real self represented there as in a mirror, and ascertain whether it reflects the Divine attributes of Being, or if it is black with the darkness and evil of Not Being.

8. O Sa'di! you ought not to grapple with the silver-armed (Beloved), and, although you may have a powerful arm, do not measure your strength with iron.

313

1. Thou hast done despite to Love by abandoning Thy lovers; it was wrong on Thy part to show Thy face, and then again to hide it.
2. A beggar has the impudence to claim friendship with a King; he can neither exist without him, nor is he able to hold converse (associate) with him.[1]
3. I suffer a thousand pangs, which I think I can conceal; but my lips have not the power of closing like a bud at the time of blossoming.[2]
4. It is not within my power to exact redress from Thee: Thou regardest as lawful Thine own fault, and then gettest angry with me (for committing one).
5. Who declares that the garden cypress resembles Thy figure? (Tell him who says so to) bring into the orchard a cypress that can walk as gracefully as Thou dost.
6. I love Thee so much that my heart does not even desire Thy Union; the perfection (= the highest type) of Love consists in not exacting from the Beloved the fulfilment of one's own wishes.[3]
7. All that Khusru wanted of Shirin was to enjoy her embraces;

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[1] The lover is the beggar and the Beloved the king.

[2] i.e., he cannot help revealing his anguish.
cf. Keats' Eve of St. Agnes:—
"As though a rose should shut, and be a bud again."

[3] Complete submission to the Divine Will is one of the chief tenets of the Sufi's creed.

love was Farhād's object, as well as the piercing of the mountain of Bīsitūn (Behistun).[1]

8. It is easy to give advice to the distracted lover ; but to whom will you offer it (why offer it to him) since he cannot accept it ?

9. Formerly I used to complain to my relations and intimates of sleeping (too much) ; but now I complain of sleeplessness.

10. O Sa'di ! you are not magnanimous, if you turn aside from the (Beloved's) sword ; (for) if you are hurt by a sting, you will never gather the honey.

314

1. How pleasant and delightful are the (halcyon) days of lovers on account of the morning fragrance and the singing of the nightingales ! [2]

2. At such a time the lover sits happily with his sweetheart, for the disturbance (worry) caused by the guardian has ceased.

3. It is an adequate punishment for the enemy (rival) to suffer if he sees the lovers face to face with their sweethearts.

4. With two bodies (as it were) in one garment like a pistachio nut in its shell, (and) with two heads emerging from one collar.[3]

5. Your lot in this life is (to enjoy) the present moment ;

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[1] Sa'di here contrasts earthly love with spiritual in the persons of Khusru, who symbolizes the sensual lover, and Farhad who is typical of selfless love.

[2] The final a in the adjectives *khushā* and *khurramā* is styled the *alifi ta'ajjab*, or *alifi mubālighah*.

[3] This line and the last are connected (*qiṭa'band*).

(so) O wise man! do not be one of those who miss their opportunities.[1]

6. Since you know that you cannot perform the duties of a shepherd, give up the sheep to the wolves.[2]

7. I love these rakes and drunkards rather than the devotees and preachers.[3]

8. (So) let both friends and strangers say about me what they please.

9. It is characteristic of the lips of sweet-spoken Belles to plunder the hearts of the wise.[4]

10. I associated with dissolute youths (and) wiped off (= discarded) all I had learned from accomplished scholars.[5]

11. Who knows of a cure for Sa'di's pain? For the physicians themselves are afflicted with this same disease (= Love).

315

1. He who sleeps with his head on the Beloved's bosom cannot understand how long the night seems to the watchman.

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[1] "The Sufi must live in the present, regarding neither yesterday nor to-morrow. but absorbed in the "Eternal Now" of Divine Energy." (Nicholson's D.S.T., page 234). cf. also Whinfield's note on page 6 of the Masnavi :—

"The Sufi is the son of the time present (= *ibn ul waqt*), because he is an Energumen, or passive instrument, moved by the Divine Impulse of the moment."

[2] This verse is connected with the preceding line, in which the poet lays down the Sufi doctrine that he must let himself be dominated by the (spiritual) mood of the passing moment

He therefore says, "If you feel that you cannot pay regard to others (as a shepherd towards his sheep), then you must sacrifice their interests, and follow your own feelings."

[3] He prefers the society of Sufis, who are indifferent to the observance of orthodox practices, to that of hypocritical pietists.

[4] The poet it will be observed plays on the words *lab*, *lubb*, and *labībān* (*tajnīsī nāgiṣ*).

[5] Sa'di here contrasts spiritually-minded Sufis, who are intoxicated by Divine Love, with learned doctors of divinity, who are pious only in name.

2. You would laugh at my wisdom, if I were to weep through my love for Her, but such difficult problems fall to the lot of experts (Mystics).

3. What is the good of rebuking the heart-givers (= victims of Love) : such advice should be given to the heart-stealers.

4. O (Beloved), lovely of face and sweet of disposition ! Lift up Thy skirt from Thy feet, lest the hands of unpurified Mystics may clutch it.[1]

5. I am unable to abandon the love for these (imperfect Mystics) ; (so) let that (spiritual Beloved) afflict me with Her cruelty.[2]

6. Do not believe that I will release my grasp from Thy skirt ; for my attachment to sweethearts (= my Beloved) will not be severed even by the sword.

7. I will not raise my eyes from Thy face, even though the Guardian should slay me ; let the Rose's lover humour the gardener's caprice.[3]

8. I have surrendered my volition to Love, just like the camel's nose-ring in the camel driver's hands.

9. The lover of enlightened mind does not complain in the murky night, (for) he knows that some time (= at last) the night of the shepherds (= watchers) will turn to day.[4]

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[1] The general meaning of *khudā khwān* is a person who loudly professes his religious faith by holding up his forefinger and calling on God for help. Hence in the language of Sufis it may be taken to mean Mystics who are not yet purified or perfect. *Khudā khwān* also means the forefinger, because it is held up in the confession of faith.

[2] i.e., he cannot give up his love for these imperfect Mystics even though he must suffer affliction in consequence at the Beloved's hands.

[3] i.e., he is willing to humour the guardian's whim even to the extent of yielding his life to him. In other words he will not cease to contemplate the Divine Beauty, even if he has to battle with the evil passions of his soul and die to self, to gain his end.

[4] Sa'di plays on the words *shab* and *shabān* The latter generally means shepherd (cf. *chaupān*), but here it must be taken to signify a watcher, as shepherds keep watch over their flocks by night.

10. What does the sugar-seller of Egypt know of the fly's condition? The latter places the hand of desire on its head, (= manifests its longing for sugar) while the former flaps his sleeve (to drive it away).[1]

11. O Sa'di! it may be that they (the Guardians) will flap their sleeves on your head (= repel you); so that, like the fly, you may not approach the sweet-lipped Darlings (= Beloved).[2]

316

1. Whither fareth again that cypress of graceful gait, whose skirt is grasped by the hearts of so many spiritual-minded (Mystics)?
2. Blood flows from the eyes of the captives of Her snare, (and still) She does not even once inquire who, or what they are.
3. Let the people know that I am in love and drunk; (for) in the street of the Wine Taverns there is no such thing as reputation.[3]
4. What resource is left me but to place my head at Her Guardian's feet? (For) he who wants the king kisses the hands of slaves.[4]

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[1] The phrase *dast i shauq bar sar nihādan*, which means here to manifest a desire for sugar, with reference to the well known posture of the fly when rubbing its antennæ together above its head. The fly here represents the lover, the sugar the Beloved, and the sugar-merchant the Guardian.

[2] i.e., he must be prepared to conquer the evil passions of his heart before he can hope to attain Union with the Divine Beloved.

[3] Sa'di boldly proclaims himself intoxicated with the rapture of Divine Love, and indifferent to the observance of external forms and ceremonies, which mark the dualist, as his only object is to be freed from self and self-regard. *Sar o sāmān* means the whole assets of a man, including his property, business, and reputation, the last being the signification here. By "street of wine taverns," is meant the place where self is annihilated in Unity.

[4] He must win the Guardian's favour in order to gain access to the Beloved. In other words he must banish the evil passions which veil Her from his eyes.

5. The heart within Sa'di's bosom flutters like a pigeon on account of this coming and going (movements) of the graceful gaited cypress (Beloved).

6. O friend ! when shall my sleep and peace of mind return ; (and yet) how can this be, since both these are forbidden to the lover ? [1]

317

1. It is impossible to describe how sweet is that mouth (of Hers), (but) this much is (clear) that it is far from my lips and mouth.

2. One cannot call this a face, for it is the circle of the full moon ; nor can that be described as a figure, for it is a garden cypress.

3. She rivals the cypress ; (nay) She excels it indeed, for She has a silver body.

4. There never was a body endowed with such beauty and grace (as Hers), (nay) you might even say that what Her garments contain is all soul. [2]

5. Is that a mole on the silvery surface of Her earlobe, or is it a speck of *ghāliya* (perfume) on a jessamine flower ? [3]

6. In short Thou art a marvel (of beauty) to-day in the world, (and) it is clear that Thine eyes are the Gate of Mischief. [4]

7. I thought that I would free my heart from the loop of Thy

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[1] The whole of this couplet is in Arabic (*talmī'*) an unusual thing in the Odes.

[2] The Beloved's body is so ethereal that it resembles a soul.

[3] *Ghāliyah* is a compound perfume, black in colour, and composed of musk, ambergris, camphor, and oil of bennuts. It is said to have derived its name from the Arabic word *ghāli* (dear or precious).

[4] This refers to the belief common in the East that on the Day of Resurrection the gates of confusion will be opened wide, and "on horror's head horrors will accumulate."

ringlets, (but) I fear that it is impossible as they lie coil upon coil.[1]

8. Whoever longs to attain Thy Union at the cost of his soul, would find it hard to succeed (in accomplishing his wish), as the price (he offers) is too contemptible.

9. Call him not a (real) man, who turns away his face from the sword of cruelty in the street of Love, for he is indeed a woman.

10. If one, whose heart is wounded, should cry out in Her street, you could not blame him, for he is beside himself (= mad with love).

11. In my opinion whatever offence of fault is committed by the possessor of a lovely face is (really) a virtue.

12. Sa'di is passionately attached to Thee, and not to himself: every garment that the vagabond wears will prove a shroud (for him).[2]

318

1. It is easy to surrender one's life, but impossible to give up the Beloved.

2. However bitter Thy speech may be, it would seem sweet from that (dear) mouth (of Thine).[3]

3. We repent of talking about the garden cypress in the presence of Thy graceful figure.

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[1] According to Nicholson (D.S.T., page 256), "The heart entangled in the Beloved's tresses typifies the lover spell-bound in contemplation of the mysterious beauty of God."

cf. for this use of *chambar* Hafiz (Brockhaus' Ed., III, 216, 2):—

Khayāli chambari zulfash farībat mīdihad Hafīz.

[2] Passion (*Saudā*) is compared to a vagabond (*'ayyār*), like Abū Zaid in Ḥarīrī who appears in various disguises, and yet every disguise is really a shroud, because the end of Love is death (*fanā fī'l maḥbūh*).

[3] The same idea is expressed in the Masnavi (Whinfield's Trans. page 30):—

"His bitters are very sweet to my soul."

4. Imagination is so bewildered at Thy (charms) that it cannot make any impression (= conception) of Thee (in our minds).[1]

5. I am (caught) in such a snare that it is impossible to win release by asking for quarter.

6. I was composing a whole volume concerning Thee, (but) I hesitated to discuss that (subject).

7. For, Thou art (even) sweeter than that (famous) Shirin, whom it is possible to describe in a story.

8. The nightingales have great courage to complain to the Rose of the Gardener.

9. But he whose gaze is fixed on the Beloved (rider) in the camel-litter, cannot speak to the camel-driver.

10. I am not (even) able to complain to the kindly Beloved of the Guardian's cruelty.[2]

11. It would be a pity to divulge to an interpreter the sealed (confidential) speech of friend to friend.[3]

12. (And) there are many who would wish to publish throughout the world this story (of Love), which Sa'di tells.[4]

319

1. Her two drunken (languorous) wine-coloured eyes have robbed sober folk of their peace of mind; Her two sleep-

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[1] i.e., the Beloved's charms surpass the wildest flights of Fancy.

[2] This verse and the two preceding lines are connected in meaning. Sa'di contrasts the earthly lover, the nightingale, who has the courage to complain to the Rose of the Guardian's cruelty, which bars his access to Her, with the spiritual lover, who is too pre-occupied with his love to complain to the camel-driver, or the Beloved Herself. The *Sārbān* it may be observed is here used in the sense of Guardian, as he is taking the Beloved away from the lover.

[3] In this line, which is connected with the one following it, Sa'di deprecates the disclosure to the uninitiated of the mysteries of Divine Love.

[4] i.e., to circulate his Odes, which reveal the Mysteries of Divine Love.

stained (drowsy) eyes have deprived of wisdom the wide awake (= sages).

2. Say on my behalf to the giver of advice, " Good Sir ! be silent, for the flood (of Love) has overwhelmed him, whom you frighten with (the threat of) rain."

3. If sober folk had seen the Cup-bearer (= Beloved) of the drunkards, they would have broken their vows of repentance (of the wine habit) like me, under the spell of Her languorous (eyes).[1]

4. If I should (get the option of being) carried to Paradise to-morrow (= on Doomsday) in the company of saints, without the Beloved, it would be better for me (= I should prefer) to be taken to Hell with the sinners.

5. What fragrance is this that has deprived me of Wisdom, Patience, and Prudence ? I do not know whether it (comes from) the Garden of Paradise, or the perfumer's market.[2]

6. (O Soul !) You are (now) in the company of those short-sighted people in the well of Canaan ; come to Egypt, so that the purchasers of Joseph may come forward.[3]

7. O morning breeze ! Prithee, say to that moon (= ornament) of the Assembly, " Thou art (fancy) free, while a whole world is held captive by the love of Thy face."

8. If that city-distracting flirt should some day inquire about

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[1] If the uninitiated had caught a glimpse of the Divine Beauty, they would have come under the influence of spiritual Love, like the Mystics, and abandoned the life of hypocrisy and cant.

[2] By fragrance is meant Divine Inspiration, and by Perfumer, the Beloved, or God.

[3] A reference to the story of Joseph and his brethren. According to the Qurān (Sūrah XII, 20-22) : Joseph was sold to the merchants of Midian for a few dirhams, but received honourable treatment from Potiphar (Qıffīr), in Egypt. Sa'di means that the soul is at present occupied with worldly interests and that it must rise out of these and enter the realm of spiritual ideas in order that its heavenly nature may be appreciated.

my condition, say that he does not sleep at night on account of the (cruelty of his) capricious Mistress.

9. If at any time Thou shouldst happen to pass this way, cast but a glance in our direction, for I do not think that the guerdon of the good should be evil.

10. Some people say to me " O Sa'di ! since you have experienced cruelty (at Her hands), you had better bear it (patiently) ; but I go further (and say) " Let me die in the street of devoted (lovers)."

320

1. The breeze gives us an intensely delightful impression (foretaste) of the garden ; the morning has dawned, and the day has come, (so) arise and extinguish the lamp[1]

2. If Thou wouldst make all mankind love-sick (distraught), and drunk (with passion) like me, (then) show Thy face to the devotees, and make ascetics taste the wine (of Thy love).[2]

3. There is a class who cavil at the mystic dance, and (the cult of Divine) Love ; (but) sing us a sweet chant, so that the discontented may depart (from our circle).[3]

4. Wear the patch cloak, and hand round the cup ; bring hither the wine, and banish sorrow ; (for) they (= the cavillers) are ignorant of, and indifferent to, the joyous lives of such as are lost to consciousness.[4]

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[1] The play on the double meaning of *nishān* may be noticed. Sa'di means that the Divine Light has illumined his soul, which was dark with the evil of Not Being.

[2] By devotees and ascetics are meant formal pietists, who would fall under the Beloved's influence, if they beheld Her Divine Beauty, and tasted the wine of spiritual love.

[3] This is another sneer at orthodox pietists, but there may also be a reference to the distinction between the *Chishtiyah* Darwishes, who allow the Mystic song and dance, and the *Naqshbandiyah* sect, who disapprove of them. Sa'di belonged to the former.

[4] This line is connected with the one preceding. Sa'di contrasts here the Mystics,

5. The smoke (= sighs) of those, who are consumed by Love, reaches the sky ; (but) these words have no weight (= meaning) to those whose passions' fire is cold.

6. If you can join in a lawful dance according to the tradition of the Gnostics, you can trample this world under your feet, and spurn the world to come.[5]

7. I am wounded by a hidden sword and heave sighs in secret ; where is the (= there is no) ear that can hear the bitter weeping of the silent (victims of Love) ? [6]

8. I have not become old and broken in my own (= proper) time : (for) it is the black eyes of the Beloved that whitens my hair.

9. The fragrance of Paradise is exhaled (while) we are pledged to (Hell's) torment; the water of life is flowing past us, (while) we are dying of (thirst).[7]

10. I hear them say " O Sa'di ! do not pursue Her again " ; (but) how can I help it, when Passion drags me along in spite of myself ?

321

1. No parrot utters more heart-ravishing speech than Thou : (for) words flow from Thy mouth (as if they were mixed) with honey.

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who are lost to personal consciousness, and have become purged of self through contemplation of the Divine Beauty, with the self-righteous hypocrites, who cavil at the Sufi's creed.

[5] By a lawful dance is meant the *sama'* or mystic dance in contradistinction to the ordinary dances which are held to be unlawful. The Sufi, when he becomes lost to self in the ecstasy of the Mystic dance, is indifferent to earthly joys and the bliss of the Hereafter.

[6] The mute complaint of the Lovers of the Divine Beloved, who must "suffer and be still," cannot be heard by the ears of sense.

[7] The poet means that the Divine Grace, though free to all that are purged of self, fails to illumine his heart, which is dark with evil passions and the illusion of duality.

2. It is (only) right for people to eulogize Thy words, but they have no opportunity to speech, while Thou art talking.[1]

3. In no garden has a cypress like Thee appeared with almond-like eyes, a mouth as small as a pistachio nut, and sugary speech.

4. It would not be fair to tell the story of my love in Thy presence, I vow therefore that I will not speak (of it) any more.

5. Thy charming eyes work magic with their glance ; (though) indeed I cannot say that eyes (generally) have the power of speech.

6. O Breeze ! if you find the opportunity of speech, whisper in the ear of that bored (Beloved) just these few words of mine.

7. No description is possible that would be worthy of Her beauty ; (for) the distracted (lover's) words are not credible.

8. I am ashamed to call Thee a full moon in point of beauty ; (for) hast thou ever heard of speech proceeding from the mouth of a full moon ?

9. I grant that the Beloved does not realize the condition of a lover, who is drowned in the sea (of Love ; but) at any rate She will find freshness (= charm) in my collection of poems.[2]

10. Pearls are shed from Sa'di's mouth in place of poems, and if he had money he would have written his words in gold.

322

1. If Union with Thee could come within the scope of imagination, I should not grudge spilling my life at Thy feet (to win it).[3]

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[1] The spiritual director seems to be addressed here.

[2] An excellent example of the figure *marā'āti naẓīr*, the words *gharqah* (drowned), *safīnah* (a boat) and *tar* (wet) being all connected in meaning. Note too the play on the double meanings of *tar* and *safīnah*. In this verse and the next Sa'di eulogizes his own poetry.

[3] i.e., he would die to self to live eternally in the Divine Beloved.

2. To depart and return does not satisfy the demands of Desire; it is not the rule of Love to make and break (a vow).

3. My perplexity is not about Thee, but in regard to the pen of the Divine Art that could fashion such a form as Thine.[1]

4. Who is there that can place a balm on the heart of one wounded by Love, who has neither the power to stay, nor the means of escape.

5. Whoever by night remains, like a lamp, in the Beloved's presence, has no fear of being extinguished (= dying) by day, and being hung up (out of sight).[2]

6. The flowing flood of tears, and the blazing fire of sighs, are nothing in Thine estimation but wind and the winnowing of dust over one's head.[3]

7. It is Thy habit to utter bitter words to Thy lovers; (but) Sa'di's remedy (for this) is to mingle his speech with sugar.[4]

323

1. I cannot measure my strength with Love, (when) its power assails me.

2. Whether Thou dost grant me access to Thy person, or failest to pass before me, both (alternatives) are in Thine hands, to slay, or to cherish me.

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[1] He seems to be addressing his spiritual director here.

[2] A lamp at night occupies a prominent position, but in the day-time it is hung up in a corner, and put out of sight. The poet means that if in the darkness of Contingent Being the Divine grace illumines his heart, he can hope for ultimate Union with the One real Being (= God).

[3] i.e., is worth nothing = makes no impression on Her, for when a man scatters dust over his head, the wind carries it away. *Khāk bar sar nekhtan* also means "to lament."

[4] Sa'di answers the Beloved's bitter taunts with soft words, as "Her bitters are very sweets to his soul."

3. If Thou shouldst attack me with a sharp sword, I should have no choice but to surrender.
4. The condition of a ship at sea is one of two alternatives ; it is either all gain, O Sage ! or all loss.[1]
5. If Thy creed be Love, what (pray) is the lover's code ? (It is) to disengage the heart which is Her shrine from all other thoughts.
6. The sun is not worthy to shine in Thy presence, nor can the cypress exalt (= display) its form and figure before Thee.
7. Whoever looked on such a face (as Thine) has rent his clothes like Sa'di ; (for) madness is caused by the state of (spiritual) knowledge.[2]
8. Like a candle I must either melt, or be extinguished in the morning, (so) my only resource is to burn, and be resigned (to my fate).[3]

324

1. It was not fair of Thee to make a promise at first, when Thou hadst the idea of breaking the pact (always) in Thy mind.
2. It is wrong to bring up a person in the luxury of kindness, and then to wound him with the sword of separation.
3. One ought not to expect fidelity and love again on the part of fairy-faced (lovely) deceitful (sweethearts).

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[1] *Darāb* is here used as a compound adjective qualifying *kishti*. He means that a ship comes safely to port with its hold full of rich merchandise, or it is lost at sea. In the same way the lover is lost in the Ocean of Love, or safely reaches the shore of Union.

[2] *'ālam bashīnākhtan* has the meaning here of *ma'rifah*, or spiritual knowledge.

[3] i.e., he must pass the night (of Contingent Being) consumed by sorrow at the absence of the Beloved (= Divine Grace), or attain " a state of annihilation of his phenomenal self by proximity to the Light of lights." (Whinfield's *Gulshani Rāz*, page 10).

N.B.—This is a well known song in Persia.

4. If I should gain access once again to a corner (of seclusion), I am determined on this occasion to live in retirement.[1]

5. But (nay), patience and loneliness are impossible, for one cannot shut the door in the Beloved's face.

6. Sometimes I contemplate weeping bitterly through love of Thee, (and) again I think that Thou wouldst laugh at my tears.

7. Whether Thou art my enemy or regardest me as Thy friend, I will not release my hold from Thy skirt.

8. The inference, O Sa'di ! is this that you can only escape from Her snare by surrendering your life.[2]

9. Whether Thou settest me free, or callest me Thy slave, it is impossible to escape from this bondage (of Love).

325

1. If the prey of Love's desert should be pierced by Her arrow, it could not free itself, foot-bound as it is in Her chains.

2. Let Her strike me with spears, or pierce me with a poplar arrow, (for) if She has come out a-hunting, it would be a piece of good fortune to become Her prey.[3]

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[1] Observe the curious construction in the second hemistich which is peculiar to Persian. Sa'di means that, as he cannot look for fidelity from the Beloved, his only resource would seem to be to abandon his love for Her, which is wrecking his life, but he finds himself unable to bear Her absence patiently, however cruel She may be, as he cannot close the door of his heart to the vision of Her beauty. This line and the next are connected.

[2] In other words it is only by dying to self that he can be released from the stage of bondage (*taqlīd*), and attain the state of absolute liberty (*itlāq*), and consciousness of truth (*tahqīq*).

[3] The line develops the idea of the preceding verse. The poet means that, even if he could, he would not free his heart from the Beloved's sweet influence, as to fall a victim to Her Beauty would be his greatest gain, or in other words to die to self and live eternally in God.

3. I thought that to avoid the torture of Love, I would travel in the world, (but) Her world-embracing beauty has encompassed the whole Universe.

4. The vanquished has no alternative but surrender; (for) how can he withdraw his head from Her arrow?

5. The Beloved's victim suffers no pain; for (ordinary) folk are alive through their souls, whereas we live by Her influence.[1]

6. The wonder is that, while She complains of all this haste (= impatience) of ours, we are reduced to despair by reason of all this procrastination of Hers.

7. I let my eye wander through all the world, and then returned; (but) no one's face seemed fair beside Her picture (in my mind).

8 Why is all this (wordy) clamour on the part of sweet-speeched Sa'di? (It is because) my Mistress is a verse of the Qurān (= miracle), and all this (poetry) is its interpretation.

9. The melody of Love's mystery filled David's heart, (and so there rose to Heaven the music of his Psalms.[2]

326

1. Whoever takes the road to Self does not travel in Her (=

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[1] That is, the uninitiated can only be said to live as long as their bodies and souls are united, the parting of which produces pain, but the Mystic lives eternally in the Beloved, who is "the Soul of souls," and death for him is but a spiritual resurrection.

[2] This verse is connected in meaning with the one preceding. Sa'di says that his Mystic poetry interprets the Divine Love, which inspires him, just as David's psalms were the outcome of the spiritual fervour that filled his heart.

The Psalms of David are thrice mentioned in the Qurān, and one passage (Sūrah XXI, 105), contains a quotation from Psalm XXXVII, 29, which is remarkable as being the only direct quotation from the Bible in the whole Qurān (Hughes' Dict. of Islam).

direction the Beloved's) our power of vision is dazzled by the Beauty of Her face.[1]

2. O Zephyr! the violet bed and the jessamine are devoid of scent; (so) prepare *ghāliyah* (perfume) from that musky lock of Hers.

3. Ordinary folk desire (favours) of Her, each one according to his rank, but we aspire to nothing but the fulfilment of Her desire.[2]

4. I am (caught) in Her snare, while She goes Her own way; if She does not adapt Herself to my nature, I must needs humour Her caprice.

5. With a view to allaying the suspicions of my enemies (= rivals), so that they may not gain information (of my love-affair), I will keep my eyes directed towards another, while my heart is fixed on Her.

6. I will grasp Her skirt on Doomsday, while my present life will be spent in thinking of Her sayings.[3]

7. O Sa'di! if you should stumble against a stone, do not cry out; (for) from the very first I warned you that you would not carry your head (= life) safe out of Her street.[4]

327

1. How gracefully does that elegant cypress walk along the

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[1] In other words the man who does not efface himself and die to self, cannot hope for eternal life in God. The poet goes on to say that his mental vision is annihilated by its proximity to the Light of lights, which is a condition precedent to the revelation of the true light in him. (Whinfield's Gulshani Rāz, page 10).

[2] i.e., selfless resignation to the Beloved's will is his creed.

[3] The reference here may be to the Prophet, the book of whose revelation he will ponder on during the present life, and whose intercession he will seek on the Day of Doom.

[4] i.e., if you should encounter trouble or disappointment, do not complain, for these are incidental to your love-quest.

road, and how (sweet) are the glances of those deer-like eyes of Hers!

2. When did you see a cypress that girdled its waist, or a full moon that placed a cap on its head?

3. A rose in Her presence resembles a weed under the earth; the moon before Her face, is (eclipsed) like a star before the moon.

4. She walks with regal majesty, while a hundred thousand hearts accompany Her, just as an army follows in their sovereign's train.

5. I am told to be on my guard and flee from Her, (but) I reply, "Where can I go since I have no asylum (to retire to)?"[1]

6. You might say that at the very first glance that I cast at the (dimple) of Her chin, my heart fell out of my control into the well.[2]

7. I do not grudge the fact that my heart is beyond my power of control, (for) my precious life is ready (to be sacrificed), (so) let Her demand it.

8. O light of my eyes! Prithee set upon my two eyes the feet that Thou placest on the dust; they are better than on the dust of the road.

9. It is a pity (that) a bitter answer (should proceed) from such a (sweet) mouth as Thou hast, and that that white breast of Thine should harbour a black heart!

10. Wretched (lovers) are consumed on the fire of Thy love: alas! for Thee, hard-hearted One! How unkind Thou art! Alas!

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[1] cf. Psalm CXXXIX, 6, "Whither shall I go then from Thy spirit; or whither shall I go then from Thy presence?"

[2] Note the play on the double meaning of *chāh* (*tajnīsi tāmm*). He means that he lost his heart to the dimple in Her chin.

11. A whole city, in the throes of Thy love, spend the night in talking about Thee, while Thou art wrapped in Thy morning sleep.

12. I thought I would complain of Thee to my friends and acquaintances, in the hope that Thou wouldst cease ill-treating Thine innocent lover.

13. (But) again a nice sense of honour seized the skirt of my resolution, and said " O Sa'di ! seek not protection against the beloved save at Her hands."

328

1. Thou hast hidden Thy face with Thy sleeve, while Thou hast thrown a picture of Thyself among us (= filled our hearts with Thine image). Thou remainest concealed Thyself, while Thou hast caused a *furore* in the world.

2. Thou (O Rose) ! art still in the bud, but Thou hast filled the heart of the plaining nightingale with the tumult of Love's domination.

3. Everyone without seeing Thee describes Thy face ; O Thou, who hast thrown mankind into perplexity, lift up Thy veil (and dispel their bewilderment).[1]

4. (Nay, it) is not right that Thou shouldst show such a lovely face (as Thine) to Thy helpless (lovers) ; (and thus) make it the topic of general conversation.[2]

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[1] The first three verses express the same idea. The Beloved's beauty remains hidden from Her votaries by the veil of phenomena, though their hearts are filled with Her love, and the poet implores Her to display Her face, or in other words to reveal Absolute Being to him.

[2] On second thoughts Sa'di doubts if mortal vision can bear to look upon the dazzling glory of the Divine Beauty. cf. Whinfield's Masnavi :—

" (O Lord) who art exalted above description and explanation.
Is it possible for the bodily eye to behold Thee ? "

5. I am in hopes that, like the oyster shell, the drop, which Thou hast cast from the cloud of Thy grace, will become a pearl.[1]

6. No painter that sees Thee can limn Thy picture, and whoever has looked upon Thee, has flung the pencil from his fingers in amazement at Thy (beauty).[2]

7. It is this regret that kills me, namely, that Thou shouldst allow Thine attributes to be described by the common rabble (= the uninitiated), whereas Thou hast forbidden the initiated (Mystics) to mention them.[3]

8. Thou art Lord over Thy servants, (and) whatever Thou orderest is right ; (but) Thou hast used violence against one who is (too) weak (to resist).

9. I bowed my head in homage to Thee (and) when I looked again with circumspection (I saw that) you had flung many a head like Sa'di's out Thy threshold.[4]

329

1. O Beloved ! Thou hast done me wrong by severing the bond (of Love) ; was this (forsooth) the way to keep the vow of

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[1] An allusion to the legendary origin of pearls, which is found in Pliny. A mystical explanation of the legend is given in Whinfield's *Gulshani Rāz*, pages 57, 58. He refers here to the Divine Grace which inspires his mystical poetry.

[2] The Beloved's beauty is beyond all description or delineation.

[3] Ignorant hypocrites are loud in the praises of God, whose Nature they do not comprehend, whereas the Mystic is silent, as he feels that the Divine attributes are beyond his apprehension.

cf. Nicholson in the D.S.T., pages 202 and 293. "True worshippers are breathless with adoration as their love is too deep for utterance."

cf. also Whinfield's *Masnavi*, page 261 : "Through Love bewilderment befalls the power of speech, it no longer dares to utter what passes."

[4] There may be a pun intended here on the double meaning of *nikbāz*, which also signifies "with pure intent," or "selfless love."

fidelity, and fulfil the promise Thou madest (when still) unseen ? [1]

2 I am (well) known in Thy street, though debarred from (the sight of) Thy face : Thou art the wolf with blood-besmeared mouth, that didst not tear Joseph to pieces.[2]

3. We did not catch a glimpse of Her, though the whole city talked (of our distracted state) : the story of Majnun never reached Leilah's (ears).[3]

4. In his dreams he (= Majnun) kissed the lips of the rose-bodied Shirin ; (but) nothing comes of dreams but regret.

5. We made unavailing efforts in Thy quest like a child running after a sparrow that has flown away.

6. Thou hast not made a prey of the bird of the Mystic's heart save with the catapult of Thine arched eyebrows.[4]

7. What does Her graceful gait resemble ? It is like the strutting of the Peacock, (and) Her glance is like the gaze of a frightened antelope.

8. If I should set my foot outside the centre of Shiraz, there is no way for me to travel, for Thou hast drawn a circle round me.[5]

9. One could not come to hand-grips with Thy crystal hands ; (so) we departed invoking blessings on Thee, and listening to Thine abuse.

10. May Sa'di's eyes not see Thy face again, if he opens his eyes on anyone (else) after seeing Thy face !

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[1] i.e., the promise of Union that was breathed into his heart by the Beloved, while Her beauty was still hidden from his view by the veil of phenomena.

[2] This is a reference to the false tale brought by Joseph's brethren to Jacob that he had been devoured by a wolf (Qurān, Sūrah XII, 16).

[3] The poet compares his own condition to that of Majnun, who, as Nicholson says : "represents the soul seeking Union with God." Although Majnun's distraction was the theme of general conversation, Leila did not hear of it till it was too late.

[4] *Kamān mohrah* is a catapult which discharges clay pellets.

[5] The Beloved has drawn as it were a Magic circle round him with Shiraz as the centre point, which he cannot cross.

330

1. O Thou, who, though absent from my sight, art firmly fixed in my heart! Thy beauty displays itself, in spite of all this veil with which Thou screenest it.[1]

2. Thou hast stolen the hearts of the common herd (= uninitiated); Thou hast drunk the blood of Thy special intimates (= Mystics); Thou hast made a prey of us all, while Thou Thyself hast escaped the snare.

3. What can I gain from another that I should sever my love from Thee? Thou, who hast wounded my heart, art also the balm of my wounded spirit.

4. If Thou hast broken my heart by wounding and pain, what does it matter? For I hear Thou hast frequently broken hearts before this.

N.B.—This is one of the shortest Odes in the *Tayyibāt*. According to the usual rule the *Ghazal* should not consist of less than five couplets.

331

1. It would be better if you did not measure your strength with that silvery arm (of Hers); it would be best if you did not wrestle with that rowdy (quarrelsome) athlete (the Beloved).

2. As you have surrendered your heart to Her, and accepted Her love, you have no (other) alternative left; if She does not adapt Herself to your (humour), you had better put up with Hers.

3. Care only for the Beloved, so that She may feel an interest

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[1] i.e., the "inner light" in the Mystic's heart enables him to pierce the veil of phenomena, and catch a glimpse of the Divine Beauty behind it.

in your affairs (= feel sympathy for you); it would be better if you were not absorbed in your own interests.[1]

4. The shield of Patience can no longer endure the arrow of separation; it would be better if you did not engage in a fight against a Beloved with arched eyebrows.[2]

5. Partnership with such a mistress, with whom I have executed a contract of Love, would be fitting, even though She should involve in loss all my stock in trade.[3]

6. It is better for the slave (= for me) to place the head of submission on (= submit to) the mandate of the Absolute Ruler than to be exalted.[4]

7. I would not raise my head in Thy presence even though Thou shouldst strike me like a harp; it behoves Thee to cherish such a faithful lover.[5]

8. O my precious Darling! There can be no doubt that I shall be felled by the arrow of Doom, (so) it is best that Thou shouldst overthrow me.[6]

9. Our assembly (= the Mystic circle) again to-day resembles a rose garden, (and its) Minstrel surpasses the love-lorn nightingale in the sweetness of his song.[7]

10. Lend an ear to the Minstrel's lament (song) and leave the nightingale, which does not sing better than Sa'di of Shiraz.

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[1] The Beloved is only accessible to those who have effaced self.

[2] Note the skilful way in which the poet introduces the analogous terms *sipar*, *tīr*, *kamān*, and *jang* into this couplet (*marā'āti nazīr*).

[3] i.e., ruin my life, or destroy my happiness.

[4] Humility and selflessness are the keynotes of Sufistic philosophy. The point of the line is the pun on *Sar*.

[5] The poet plays on the double meaning of *nawākhtan* and *zadan*. The harp, when played on, is supposed to have its head inclined downwards.

[6] Death is inevitable, so let it reach me at Thine hands.

[7] The Minstrel referred to here and in the next line, would appear to be the spiritual director. The nightingale may be taken to typify Sa'di's rivals in the art of poetry.

332

1. The sun is flashing out its beams from the Eastern horizon, (so) O Cup-bearer! hand me a morning cup of last night's wine.[1]

2. Steal away for a short space my Reason, (for) how long (shall we bear) the tyranny of Wisdom? Take away for a little while my sense, (for) how long must we worry over (the vicissitudes of) Fortune?

3. If the stones of Calamity should rain, make the crown of my head a shield against them, and if the arrows of reproach should assail me, let my life be their target.[2]

4. I have lifted (to my lips) that wine-jar, for it contains the water of Life: it possesses not only the taste of fire, but the colour of pomegranate seeds as well.

5. How can the Mystic seek the pure wine (of Divine Love)? (For) the Phœnix cannot be contained in the sparrow's nest.[3]

6. If you are offered the wine (of Divine Love) even in exchange for your life, then take it, for in the opinion of the wise, the tavern's dust is sweeter than the Water of Life.[4]

7. The mad are not afraid of the terror of Doomsday, (for) does not the wooden horse patiently endure the whip-lash?[5]

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[1] "The Cupbearer is God, who intoxicates all creatures with the rapture of Divine Love." (Nicholson's D.S.T., page 207).

[2] He is able to defy the storms of fate, and the taunts of his enemies, when he is under the influence of the rapture of Divine Love.

[3] The poet doubts his power to face the dazzling glory of the Light of lights due to a "consciousness of his own nothingness at his approach to Being." (Whinfield's *Gulshani Rāz*, page X).

[4] He means that to live eternally in God is the only true immortality. The tavern here signifies God or Unity.

[5] The man, who is distraught by the passion of Divine Love, is immune to the terrors of the Hereafter, as he is lost to all personal consciousness.

8. Let the Sufi betake himself to his secluded retreat (= hermitage), (but) Sa'di will wander in the desert (of Love); the virtuous person does not cavil at the wicked.[6]

333

1. (She) is a Sweetheart, merry with drink, graceful in figure, and unadorned by art, who has taken in Her hand a goblet of wine.
2. In the convivial assembly of wine-bibbers, Her waist is girdled up, and Her blouse thrown open.[1]
3. Her lips, full of pearls (= teeth), resemble a cornelian, (and) Her tresses are like a twisted noose.[2]
4. In the rose-bed of Her face's garden, there are young negroes (= moles) born of the Moon (= Her face).[3]
5. The Earth bends low in Her presence, while the Sky stands (ready) in Her service.
6. The Sun, which is sovereign Lord of the sky, is a foot-soldier in the field of Her beauty.
7. Sa'di (alas!) is never recalled to Her memory, though he is a modest and sincere lover.

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[6] Sa'di appears to sneer here at the hypocritical Sufis, who lead the life of hermits, and "for a pretence make long prayers." He prefers to wander in the desert of Divine Love, or, in other words, to pass his life in the selfless contemplation of the Divine Beauty, and adds that it is not his business to criticize those who take a different view.

[1] i.e., in the circle of Mystics the Beloved's full beauty is displayed.

[2] cf. the line, quoted in Huart's *'Anīsul 'ushshāq*, page 62:—

Dar durji 'uqīqīni tu ān khandān durr
Bar yakdigar az tangī jā uftādast.

[3] cf. the line (ibid, page 52):—

Nai nai ghalatam ki dar gulistān rukhat
Zangi bachah barahnah gul mīchīnad.

334

1. O Morning Breeze! you move along happily, (and) full of joy; you have brought balm to my spirit by giving me the Beloved's message.[1]

2. Have you passed over a garden, or have you been in Paradise? You are welcome; may you be happy and fortunate.

3. As long as I have been in this abode (= the world), I have never seen such a door as you have opened to-day before my eyes into the garden (of Her beauty).

4. These (worldly) Beauties, and saucy Sweethearts, come and go (blossom and fade) like the Rose, (while) Thou, like the cypress, hast (ever) remained standing before me.[2]

5. At first (O Love)! Thou wast a (dim) hand-lamp, then slowly Thou didst become a (bright) wax candle; I did not take (the matter) seriously, and it burned up (all) my granary (= ruined my life).[3]

6. Now that Thy beauty has appeared in the World, many calamities have befallen us. O Thou (source of) mischief! who gave Thee birth?

7. I wish that some morning Thou wouldst go out to the pleasure ground, so that the garden might shed its morning roses on Thee (as an offering).

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[1] The Divine Inspiration had brought healing to his wounded spirit. The Zephyr is a symbol of the Divine Grace, which connects man with his Maker.

[2] The poet contrasts earthly beauties, who are mortal, with the Eternal Beloved, the first are typified by "the Rose that lives its little hour," and the second by the non-deciduous cypress, which remains for ever green.

[3] This line expresses the gradual increase in the ardour of Divine Love, which inflamed the poet's heart, and eventually consumed all his stock in trade, or, in other words, destroyed his happiness. The phrase *āsān farā giriftan* would seem to mean that he thought lightly at first of Love's flame, and got his fingers burned for his carelessness.

8. An (ordinary) lover, who may have formed an attachment with a sweetheart, often remembers her ; but Thou art every moment in my thoughts.

9. How joyful would be my Fate if I were to die in my love for Thee ; (for) I have always gladly suffered the love-pain caused by sweethearts.

10. The pain of an (ordinary) cautery can be relieved, wherever it may be applied ; but it is not so with Sa'di's brand (of Love), which Thou didst impress by the very first glance Thou gavest him.

335

1. O Lightning ! if you should pass over a corner of Her terrace, carry news (of me to Her) there, where the wind dare not approach.

2. O bird ! if you should fly to the street of that Sweetheart, carry to that Fairy the message of Her lovers.[1]

3. If that Beloved with the attributes of Jupiter should ask news of us, reply that we would sell our lives to win Her.[2]

4. Although the thirsty (wayfarers) of the desert are reduced to their last gasp, Thou liest in Thy camel-litter (steeped) in sweet slumber.[3]

5. O lovely (Sweetheart) ! not a day goes by that Thou dost not pass a hundred times before my heart, whether Thou art present or absent.

6. Hast Thou any idea as to what (grief) befalls us at Thine

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[1] The message referred to in this line and the last signifies the yearning of the Soul for Union with God. Note the pun on *pıri*.

[2] The poet plays on the double meaning of *Mushtari*. Jupiter, it will be remembered, was regarded as the most auspicious of the planets.

[3] i.e., careless of Thy lovers' sufferings in the desert of Love.

hands? (Thou wilt not know) till Thou comest Thyself and beholdest (our) condition.

7. O Thou, who, though absent from our sight (= in body), art near us in spirit! Come back to us, for we are consumed (= reduced to despair), by (the exhaustion of our) patience, and (the pain of) separation.

8. Either give Thy heart to us, since our hearts are in Thy power, or expel the love we feel for Thee out of our hearts.

9. Since Thou dost expose our love-secrets in such a fashion from behind the veil, let us see forsooth what the effect will be outside the veil.[1]

10. O Sa'di! who are you to boast of Love? Make (only) a claim to service and an acknowledgment of servitude.[2]

336

1. O Thou, whose essence is holy, and whose body is spiritual! Thou art my heart's -ease, and the balm of my soul.[3]

2. Happy is he who is attached to Thee, and (happy) that fraternity (Mystic circle), in whose midst Thou art (found)!

3. I too will gird my loins in Thy service. It may be that Thou wilt call me Thy slave.

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[1] Literally = "how far the story will go."
The poet wonders, if the Beloved's influence behind the veil (of phenomena) is so great as to make him lose his self-respect and disregard convention, what the effect would be when She reveals Her face to him in all the Divine Glory (of Being).

[2] Sa'di conscious of his own nothingness, does not dare to aspire to the love of so exalted a Being as the Divine Beloved: he only claims to be Her faithful servitor and slave, which "is the highest degree of perception contingent-being can attain." (Whinfield's Gulshani Rāz, page 10.)

[3] The Prophet appears to be addressed here.

4. This sugar which I see on Thy tray is useless (to us), since Thou drivest away the flies (= lovers) from it.[1]
5. Wherever Thou passest, (dowered as Thou art) with all this beauty, no one doubts that Thou art (like) a garden cypress (in grace of figure).
6. If he, who sees these hands and arms of Thine, does not give his heart to Thee, Thou wilt take it by force.
7. Walk on my eyes, for Thou art my Mistress ; give the order for my execution, for Thou art my sovereign.
8. I will not turn my head away from (= disobey) Thy mandate, even though Thou shouldst turn me head downwards (= humiliate me) like a pen.[2]
9. Dost Thou see this dust that is on my face, and dost Thou know the pain that is in my heart ?[2]
10. It is clear that the smoke (sighs), which arise from Sa'di's heart, is (produced by) the hidden fire (of Love).

337

1. O Thou bit of Paradise, and the Symbol of Mercy ! In Thy time (= under Thine auspices) God's favour is assured to us.[3]
2. I thought there might be an end to this pain of Love ; (but) it begins afresh every morning.
3. The story of my love is notorious in the world, (but) I have not the power (courage) to tell it to Thee.
4. We bore Thine absence patiently to the utmost limit of our power, (and) there seems to be no limit to our Love.

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[1] cf. D.S.T. (Nicholson's Ed., Ode 43-5) :—

Bidarūni tust Misre ki tuī shakaristānash.

The poet complains that the Beloved debars Her lovers from enjoying Her Union, which is here typified under the symbol of sugar.

[2] Dust on the face is a sign of grief.

[3] The poet appears to be addressing the Prophet in this Ode.

5. There is no room for Wisdom where Love has pitched its tent; with two kings in one country a tumult would result.[1]
6. In point of beauty Thou art distinguished among Thy contemporaries, just like a standard in the midst of a victorious army.
7. I do not reproach Thee, for Thou art the absolute Ruler; it is only right that he should kill a slave (however) innocent.
8. As soon as Love practised tyranny, Wisdom seemed devoid of capacity (to resist it).
9. It is to the protection of Thy grace that I shall flee to-morrow (= on Doomsday), when everyone will seek an asylum.[2]
10. I am helpless, for where can I take my complaint against Thee? (So) if I have accusation against Thee, I must even present it to Thee myself.
11. O Sa'di, how long can this tale of your love remain concealed? For this wound of the heart will become infectious (and thus be divulged).

338

1. O Thou, who passest by Thy lovers in such wise that with each ogling glance Thou dost steal a heart![3]
2. Thou wilt slay all Thine afflicted lovers; let us see if Thou wilt regard (even) one of Thy victims with pity.

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[1] A reference to the eternal struggle between Love and Reason.
cf. Gulistan, chap. I :—
Dah darwīsh dar galīme bakhuspand wa dupādshāh dar iqlīme dar na ganjand.

[2] The reference here is to the Prophet, who, it is believed, will intercede for sinners on the Day of Judgment. In the Traditions, Muhammed is quoted as saying "I will intercede for those who shall have committed great sins." (Hughes' Dict. of Islam).

[3] cf. The Masnavi (Whinfield's Ed., page 32) :—
"For through coquetry his glances
Are still inflicting fresh wounds on my heart."

3. We have come from the very street of lovers; we are not mere idle sightseers of the highway.[1]

4. As long as Thou, with Thy sun-bright face, art in my view, nothing else falls within (the field of) my vision.[2]

5. I had imagined that I would not surrender my heart to anyone through fear of falling in love, and becoming unconscious (of self).[3]

6. (And) that I would draw a magic circle round myself, so that no fairy might enter within it.

7. (But) these fairy-faced, ear-ring adorned (Sweethearts), are adepts in blandishments and coquetry.

8. (And) have you ever heard of a nightingale that is patient (self-restrained), when the rose-buds blossom at the dawn of day? [4]

9. Wisdom throws a veil over Love's threshold (= hides Love's secrets), but tears expose it.

10. Do you know, O my son! why you suffer the pangs of love? (It is) in order that you may escape every other sorrow in the world.[5]

11. One moment in the Beloved's company is dirt-cheap if you should purchase it in exchange for the Here and the Hereafter.

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[1] The poet contrasts the sincere votaries of Divine Love with self-righteous hypocrites who lay claim to love they do not feel.

[2] The dazzling glory of the Divine Beauty so annihilates his mental vision that everything else—even his phenomenal self is blotted out.

[3] This verse and the next three are all connected in meaning.

[4] i.e., all his resolutions to avoid love proved unavailing when the Beloved's beauty was revealed to him.

[5] The lover of the Divine Beloved is immune to worldly sorrows, for :—

> "Love exalts our earthly bodies to Heaven,
> And makes the very hills to dance with joy."
>
> Masnavi (Whinfield's Edition, page 2).

12. Is this a pen in Sa'di's hand, or a thousand sleevefuls of lustrous pearls ? [1]

13. From what city is this candy brought ? You are not a reed pen, but rather a sugar cane.[2]

339

1. Whether Thou grantest life to me, or willest my destruction, I shall submit to Thy commands, for Thou art supreme.

2. I am still a sinner even though I should perform a thousand acts of devotion ; (but)you may slay a thousand better than me, and still be guiltless.[3]

3. I cannot complain against Thee to anyone ; Thou art sought on every side, and Thou doest what Thou pleasest.

4. Thou resemblest the Sun on account of the perfection of Thy face's beauty, for the (bodily) eye cannot see Thee as Thou art.[4]

5. If so be that looking at the Beloved is forbidden, I would have repented all my life of obeying such a prohibition.

6. I swear by God that if Thou shouldst slay me with the anguish (of love), I would not turn away, (for) how can anyone flee from Thee since Thou art his asylum ?

7. O my Darling ! I am (like) a wild animal that did not sleep

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[1] Sa'di plays on the double meaning of *dari*, which signifies the old Persian dialect as well as lustrous.

[2] *Nabāt* and *naishakar* refer to the sweetness and beauty of Sa'di's language.

[3] The Sufi must eliminate all ideas of self-righteousness from his mind before he can hope to tread the path of Divine Love. *Shara'* is classified under five heads, of which the last (*'uqūbat*) deals with punishments including *Qisās* or retaliation. cf. the Masnavi (Whinfield's Ed., page 32) :—

"I gave Him leave to shed my blood if He willed it."

[4] cf. I Corinthians, xii 12 :—

"For now we see through a glass darkly, but then face to face."

all night, poor beast, in expectation (of seeing) Thy face, while the birds and fishes (= all other creatures) slumbered.[1]

8. If this long night should kill me through my yearning for Thee, it would not be strange if I were revived by the morning zephyr.[2]

9. If I should endeavour to conceal from friends the pain of love, my burning (heart-rending) words would bear witness to it.

10. Khizr, like Sa'di's pen, is daily engaged in travel, (so) it would not be strange if the water of Life issued from the darkness (ink).[3]

340

1. My heart is at ease since Thou fillest my thoughts, whether Thou sendest me a crown, or smitest me with a sword.

2. O Thou in the (contemplation of) the attributes of whose face the eye of Reason is dazzled, like the Bird of Night (the owl), which sees nothing by daylight!

3. Thou woundest a whole people (= all mankind) with the sword of Thy blood-thirsty (cruel) glance, and ruby lips, and then scatterest salt upon it (= inflamest the wound).

4. We are (but) gleaners of the harvest of the rich (and power-

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[1] Wild beasts are supposed to be ever on the watch, unlike birds and fishes, which sometimes sleep. Sa'di compares the condition of the sleepless lover with that of worldly folk, who are unaffected by spiritual love.

[2] The long night of separation = the darkness and evil of Not Being. Zephyr = the Divine Grace, which revives his dead heart.

[3] Sa'di plays finely in this line on the words *siyāhī* and *ṣiyāhat*. He also puns on the double meaning of *siyāhī*, viz., ink, and the Dark Regions (*Ẓulmāt*) in which Khizr found the Water of Life. He means that it would not be wonderful if his poetry became immortal.

ful). O Thou, who art Lord of the harvest, take but one look at us ![1]

5. I grant that Thou mayest root out love for me out of Thine hard heart; (but) Thou canst not drive love for Thee from mine.

6. If Thou shouldst slay me without any fault, Thou hast the power (to do so); (but) it is wrong for Thee to break the pact of fidelity to Thy lover.

7. There is no end to this love (of ours), because we are pure, and Thou art chaste.[2]

8. Do not imagine that I shall engage in opposition to the Friend's (wishes), even though a whole world should combine in enmity against me.

9. If Thou art desirous of not surrendering Thine heart to anyone, then close Thine eyes, (for) an iron shield is required to ward off the arrows of Love.[3]

10. Tell our adversary (= the Beloved) that we are helpless, and that there is no need for Her to measure Her strength against us.

11. O Sa'di! since one cannot gain the mastery, submission must needs be practised towards those who have powerful arms.

341

1. If Thou dost not hide those ringlets and that face of Thine with a veil, Thou art (only) trying to rend the veil (= expose the love secrets) of the Mystics.

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[1] Sa'di in his deep humility aspires only to pick the ears of corn left by more worthy people, " to gather up the crumbs (of Love) that fall from the Master's table," and one look of Love is all he asks from the Beloved.

[2] Earthly love soon dies, but Divine Love is eternal.

[3] i.e., if you look at the Beloved, nothing can save you from the torment of Love.

2. I am devoted to the silver circle of Thine ear-ring, for Thou art the master of Thine obedient slaves.[1]

3. Enter the retreat of the (outwardly) pure and pious, and see what drunkenness and intoxication they practise (in private).[2]

4. (I swear) by the Fortune of Saints that Thou art for ever in my memory, (and this is) not a memory (which recurs) after (a period of) forgetfulness.

5. Thou art so congenial to my nature, and so firmly fixed in my heart, that I imagine myself in Thine embrace.

6. How fortunate are those who hold converse with Thee, whereas I have neither the courage to speak, nor the patience to keep silent!

7. How can the uncongenial guardian be worthy of Thy company, since his nature is all sting (= poison), while Thou art pure honey?

8. I said to the morning breeze, by way of instruction, "Tell the flower-bed not to consign the rose to the thorn as a guard."[3]

9. O Sober one! how can you appreciate the heart's anguish of those who are intoxicated (with Love)? As you have no fire (= are cold), how can you boil (= feel the fervour of Love)?

10. You, who have no heart, cannot understand what Love is. You, who do not possess an ear, cannot hear the Mystic song.[4]

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[1] A pun of the double meaning of *halqah*. "A ring in the ear is a badge of servitude." (Nicholson's D.S.T., page 234).

[2] *Masti* and *madhoshi* here refer to the rapture and ecstasy induced by the contemplation of the Divine Beauty.

[3] This line develops the idea illustrated in the preceding verse. The Thorn is the precursor of the Rose, just as the Guardian precedes the Beloved to prevent lovers from gaining access to Her. The Guardian typifies the evil passions that veil the Beloved from the Mystic's heart.

[4] The poet means that only those, whose hearts are purified of all thoughts of Self, can feel the influence of Divine Love, and only those, whose ears are attuned to hear it, can understand the meaning of the Mystic song.

11. O Sa'di! do not relinguish Love for the Beloved in exchange for the Here and Hereafter; (for) it would be a pity to sell Joseph at any price whatsoever.[1]

342

1. If Thou shouldst lift up Thy musk-scented forehead-curls from Thy face, Thy lovers would sacrifice their heads (= lives) at Thy feet.[2]

2. O silver-bodied Cypress! if Thou shouldst join in the dance, just look and see the rapture and soul-sacrifice which would be caused thereby.[3]

3. Endowed as Thou art with so fine a figure and so fair a face, Thou holdest in light esteem the cypress, the tulip, the box tree and the rose.

4. What garden produces a flower like Thy cheek? What cypress can vie with Thy figure?

5. If Thou shouldst look at the beauty of Thy mole and ear-lobe, Thou wouldst not again cast a glance at anyone else except Thyself.

6. I am devoted to the Northern Breeze, to that Northern Breeze (I mean) that plays with Her curly forehead-ringlets.

7. O Musician of the Assembly! sing (and) chant Thy lay;

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[1] According to the well known legend, Joseph, who typifies the Beloved, was sold to the merchants for eighteen dirhams.

[2] "Phenomena, which veil God from His creatures, are likened to the tresses with which a coquette conceals her face." (Nicholson's D.S.T., page 239). For an account of the mystical signification of the curl see Whinfield's *Gulshani Rāz*, line 763 *et seq*.)

[3] *Jān bāzī* literally signifies playing with life, and hence intrepidity, but here the meaning seems to be devotion to the Beloved, and readiness to die for Her Love's sake.

O Nightingale of intoxicated (enraptured) lovers! pour forth Thy song, for Thy voice is very sweet.[1]

8. Who has said that Thou stealest a hundred hearts by a single glance? (Nay) Thou huntest down a thousand quarries in a single chase.

9. Through the elegance of the sweet language of Sa'di's poetry, all the poets of Shiraz have become my (his) devoted slaves.[2]

343

1. O Cypress of the garden of spiritual realities! Thou art the soul (of creation), and the choicest thing in the world.

2. All are agreed that to die in Thy presence is sweeter far than to live after Thou art gone.

3. Thine eyes (work) the magic of the ancients, (and) Thou art a (source of) seduction to this *fin de siècle*.[3]

4 When (even) Thy name comes under discussion Thou mightest say that Thou wert present in person.[4]

5. He to whom Thou returnest from a journey has no need of a traveller's present.[5]

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[1] Sa'di appears to be addressing here the spiritual Director with perhaps a subtle allusion to the beauty of his own poetry.

[2] An example of the figure *tajrīd*, for the poet representing himself as distinct from Sa'di. Sadi means to say that all the poets of Shīrāz acknowledge his superiority in poetry. The construction of *shud* with a plural subject is unusual, but may be an imitation of the ordinary Arabic construction when the verb precedes the subject.

[3] The point of the line is the antithesis between the magic of the Ancients and the seductive arts of the Moderns, in both of which the Beloved is supposed to be an adept. *Sahri awwalīn* refers to the Magic of Babylon, of which the fallen Angels *Hārūt* and *Mārūt* were the first exponents.

[4] i.e., the mere mention of the Beloved's name causes such a *furore* that one would think She was present in person.

[5] *Armaghānī* is a present brought by travellers from foreign climes to their friends and relations at home. The poet means that the Beloved is such a treasure that Her mere return is joy enough, and dispenses with the necessity for any gift.

6. If I were brought news of Thy coming, I would (gladly) give my life as a *douceur* for the good tidings.
7. The sorrow of the heart can only be dispelled by the hope of (future) joy.
8. If Thou shouldst behold Thy face, Thou wouldst be amazed at Thine own beauty.
9. If Thou shouldst become reconciled (to Thy lover, how nice it would be, for) love is pleasant in the season of Spring!
10. Sa'di loves the dark (green) down round the (Beloved's) rosy cheeks.[1]
11. Behold this old man who still remembers his youth.[2]

344

1. O Thou, the beauty of whose down . . . is but a chapter of the volume of Thine attributes, and whose sweetness is only a single letter in the book of Thy qualities!
2. The musk deer would become overwhelmed (with shame) by Thy fragrance, if a twist of the coil of Thy tresses were unwound.
3. Thou hast banished sleep from the eyes of the possessors of spiritual insight (Mystics), through the fear that they may (could) see Thy phantom in a dream.[3]
4. Under the spell of Thy sweet-smiling, witty mouth, my wounded heart overflows with grief.[4]

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[1] Note the antithesis here between the dark down and the red cheeks. The same idea is conveyed in the following line (quoted in Huart's *'Anîsul 'ushshāq*, page 46):—

Bandahe ān khaṭṭi mushkînam ki gūi morchah
Pāe mushk-alūd bar bargi gulihnasrîn nihād.

[2] This is connected with the previous verse, as the sight of the Beloved's dark down and rosy cheeks revives his youthful fancies.

[3] The Mystics keep awake as they wish to see the Beloved face to face, and not Her phantom in a dream, *khayāl* being the image, not the reality.

[4] The literal translation of this line, which sounds absurd to English ears, runs

5. Unveil thy face like Joseph, in order that those who cavil at Thy lovers may plead Zuleikha's excuse.[5]

6. Without Thy face (to cheer me) I do not desire the Garden of Paradise, for no wine can quench this thirst of mine.[6]

7. If one, who is absorbed in Thy (love), should be placed in Hell, its torment would not cause him any pain owing to his memories of Thee.

8. Call me Thy slave but once by way of favour, so that Thou mayest hear a reply from each hair-root of mine.

9. Look not at me lest others may hope (for the same bounty at Thy hands); for owing to the (bad) habit of beggars no one can do a good deed.[7]

10. The smoothness (fluency) of my poetry is derived from my fiery genius, like the fire (rosy complexion) of Thy face from which sweat is distilled.

11. All other lovers are united with their sweethearts, while I am still seeking mine with an aching heart; everyone else has repaired to the spring of water, while Sa'di only pursues the mirage.[8]

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as follows: "On account of Thy sweet-smiling salt-cellar of a mouth blood flows from my heart, as if it were a salted steak." The poet puns on the words *nimakdān*, and *nimak khurdah*. The former connotes the idea of witty, and the latter that of a heart inflamed by love.

[5] This is an allusion to the story of Joseph and Zuleikha (Potiphar's wife). Zuleikha, when reproached for her love of Joseph, introduced him to the ladies of her court, who were so struck by his beauty that they excused her weakness. In other words Zuleikha s strongest excuse for her transgression was Joseph's beautiful face.

[6] A reference to "the rivers of wine (in Paradise) delicious to those who quaff it." (Qurān XLVII, 10). The poet means that even the wine of Paradise would fail to quench his thirst, i.e., abate the ardour of his love.

[7] He means that, when one beggar gets alms, others demand charity from the giver. This line had passed into a proverb in Persian.

[8] The *tajnīsi murakkab* in this line (*Sar āb* and *Sarāb*) is finely expressed.

345

1. What manner of gait is this whereby Thou dost rob my heart of peace, and deprivest my mind of patience, and my body of sense ?

2. Of what value is a garden of tulips ? Just shake Thy sleeve, and tell the gardener to come if he wants to carry off a skirtful of roses.[1]

3. Day and night occur at the time when, like the sun, Thou showest Thy face, and again, when Thou closest the window (= passest out of sight).[2]

4. Thy hair from head to waist is (like) a sheaf in a granary ; take care to conceal that sheaf, or else Thou wilt carry away my whole stock-in-trade (= ruin my happiness).[3]

5. Thou hast suddenly stolen my heart by deceit ; the thief commits robbery by night, but Thou stealest (my heart) in broad daylight.

6. If Thou, without a cause, or any fault of mine, hast turned away from (= neglected) me with the notion that perhaps I, too, would turn from Thee, Thou art only entertaining a false idea.

7. How should smoke not rise from that granary, which Thou settest on fire ? When would blood cease flowing from that spot, which Thou prickest with a needle ?[4]

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[1] *Astīn bar afshāndan* also conveys the notion of contempt for the tulip bed, expressed by a shake of the sleeve.

[2] *Rauzan bardan*, like *rauzan barāwardan*, means literally "to take away the the window," (by drawing a curtain over it).

[3] *Khūshah* is introduced here as an analogue to *khirman*.

[4] In other words, why should not sighs arise from that heart which Thou hast consumed with the fire of Love, or why should not the heart, which Thou hast wounded, be rent with anguish ?

8. Then art following the dictates of enmity, come not acting in conformity with the obligations of Love, when Thou dost asperse Thy friend to the enemy.

9. Blame not the poor (lover) for not following Thee with halting steps, (for) Thou bindest his neck with the chain (of Love).[1]

10. O Sa'di ! in uttering sweet speech before that palate and mouth (of Hers), you (only) send pearls to the sea, and carry gold to the mine.[2]

346

1. If you would only appreciate (the fact that) (true) pleasure (consists in) the renunciation of pleasure, you would not again call the lust of the soul pleasure.

2. You will close a thousand doors of people against you, if only a single heavenly door is open to you.[3]

3. The bird of your soul would make empyrean flights, if (only) you would release it from the bondage of evil passions.[4]

4. But you do not possess the self-restraint of the Phœnix, for you resemble the sparrow in the snare of evil passions.[5]

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[1] Sa'di introduces the same phrase in the Gulistan (I, 17) :—
Rūbah ki uftān o khīzān mī raft.

[2] cf. the Bustan :—
Gul āwarad Sa'di sue bustān
Shaukhī o filfil bah Hindūstān.
cf. too our proverb about "carrying coals to Newcastle."

[3] He means that you will not be dependent on people if you turn to God for assistance.

[4] The comparison of the soul to a bird is very common in Sufistic poetry, cf. D.S.T., XXIX, 6 (Nicholson's edition) :—
Bipar bipar halah ai murgh sūe ma'dani khwīsh
Ki az qafas bi rahīdī o bāz shud par o bāl.

[5] The Phœnix is supposed to live alone without a mate, and hence its continence is contrasted with the libidinous sparrow.

5. I fear that from your worship of phenomenal appearance you will not understand the way to spiritual Reality as long as you live.[1]

6. If even a weed should grow from the garden of your devotion, your weeds would seem (like) a garden rose.[2]

7. You will regret your attempt to purchase (= enjoy) both worlds for (the time so spent) has been a waste of your life.

8. (But) this is all you will gain from what remains to you of life, if you will complete it in the same manner as you have begun.

9. Think what better thing could have fallen to your lot than life (itself), while you were alive? (And you have wasted it!)

10. If you could appreciate the value of your present life (you would understand that) it is impossible to purchase one moment of it in exchange for a kingdom.[3]

11. You move so slowly, and with such a torpid brain, that I fear you may lag behind the Caravan.[4]

12. This is my injunction to you, brother dear! namely, that you do not waste your time as far as you are able.[5]

13. It is meet that you should bridle your tongue like the oyster, so that when necessity arises you may scatter pearls (of speech therefrom).

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[1] In other words the veil of phenomena will hide the Divine Light of Being from you.

[2] *'Uns* conveys the idea (Nicholson's D.S.T., page 309) of perfect friendship and devotion. The poet means that Divine Love will transform weeds into flowers.
cf. the Masnavi (page 80, Whinfield's edition) :—
"Through Love thorns become roses."

[3] cf. Sa'di's line :—
Nigahdār fursat ki 'ālam damīst
Dame pīshi dānā bih az 'ālamīst.

[4] i.e., in the march of life you may be left behind, unless you wake up and spend well the short time that is given you on earth.

[5] cf. Sa'di's Gulistan (Chapter I) :—
Khairī kun, ai fulān, wa ghanīmat shumar 'umr.

14. Sa'di has put up with bitterness all his life, so that he might win a name for sweetness of speech.

N.B.—This is an example of the didactic Ode.

347

1. The beautiful-faced (Beloved), who is pure souled (as well), purges life of its darkness by means of the light (of Being).[1]
2. If evil passions were banished from your thoughts, (then) whatever you look upon would become a mistress (= worthy of your love).[2]
3. The rapture (Mystic sense) inspired by the (Sufi) music of the Assembly of (Divine) Love will only reach your heart's (spiritual) ear, when you close up your physical ear.[3]
4. The thrall to evil passions will ere long have his friendship changed to enmity.[4]
5. If you do not wish to become foot-bound (= captive) in the snare of the heart, do not become a nestmate of (associate with) shameless birds (= harbour evil passions).[5]

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[1] It is the power of the Divine Grace working in the soul that eliminates a man's corrupt self-existence and leads him up to God.

[2] The poet means that, if a man's heart is purified of self and evil passions, everything he sees will seem in a reflection of the Divine attributes.

[3] *Zauq* in Sufi parlance connotes the power of distinguishing between Truth and Falsehood by the light of Divine Grace. The poet means that the mystical meaning of the *samā'* can only be appreciated by those whose souls are dead to the phenomenal world, and attuned to the Infinite.

[4] i.e., he will forfeit all claim to the Beloved's Love.

[5] Persons who are a prey to evil passions are often compared to wanton or shameless birds in Persian poetry.

cf. Zībun Nissās' line :—

'Ashiqāni īzadi rā sarbasar bāshad ḥayā
Chūn tu murghi biḥayā rā kai hayā zanjīri pāst.

6. Unless you lop off the branch that trespasses on your neighbour's house it will give rise to bitter feelings.[1]
7. Beware! I have warned you not to step in the path of sin, or else it will not become you to boast of (possessing) spiritual knowledge.
8. O Sa'di! there is no virtue in getting the better of people in a hand-to-hand fight; you would be a proper man if you were to conquer evil passions.

348

1. I have had enough of flying, since I have no longer either feathers or wings; whither can I escape from Thine hand (= power), since Thou dost not afford me any freedom of movement?[2]
2. I can neither pursue the way of escape, nor follow the road of Love; what are the sufferings of the victim (of Love), who is able to exercise patience (compared to mine)?
3. It is useless to speak to thee of the sadness of my lot, who may never have experienced a night with the length of a year.
4. All my life has been passed in separation, and it would be easy to bear, if (only) there were a chance of Union on Doomsday.
5. How pleasant it would be to feel patient under separation for the whole of one's life in the hope that some day Union might be gained.[3]
6. There would be nothing strange in Thy failing to sympathize

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[1] Sa'di advises those who covet their neighbour's property to curb their evil desires, or else strife and bitterness will ensue.

[2] The poet plays on the double meaning of *hāva giriftan* = to fly, and to love.

[3] cf. Jāmis' famous line :—

Chi khush bāshad ki ba'd az intizāri.
Ba ummīde rasad ummīdwāre.

with the sufferings of afflicted (lovers), for such a plight can never have befallen Thee in the whole course of Thy life.

7. O Thou Source of commotion! why dost Thou continue to sit? (Rise up, and) display Thy cypress-like stature, in despite to the garden cypress, which is lacking in symmetry.

8. Speak but one word to me, who am so captivated by Thy love that I am effaced to self by reason of Thine existence.[1]

9. For there will not be (performed) to-night that (sort of) Mystic music, wherein the drum is let off after a single thump, or the lute escapes with only a trivial punishment (a single *arpeggio*).[2]

10. Do not again display to the sky that sun-bright face of Thine, for (if Thou dost) the full-moon would wane to a crescent through very shame.

11. One might say *apropos* of Thy musk-scented down and mole that the (Painter's) fine pen was worked, and there trickled out a drop of ink (= a mole).[3]

12. O Sa'di! say not that even to look at (the Beloved) is a sin; (nay, on the contrary) it would be a sin to take the eyes off such beauty.

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[1] *Ishtighāli ba khwīshtan nadāram* literally means, "I am not occupied in self." Sa'di says that he is so absorbed in the contemplation of the Beloved's beauty that he is dead to self.

[2] Sa'di means that on this occasion the *samā'* will be performed with great vigour, and the orchestra will play loud and long. The point of the line appears to be the play on the double meanings of *tapānchah* and *gūshmāli*.

[3] The *qalamighubār* is a fine drawing-pen used by painters. The Painter of course is the Creator. Note the pun on the double meaning of *khāl*. In the language of Sufis, "down" is the world of spirits, which is nearest to Divinity, and "mole" means the point of Unity, single in itself, but embracing all phenomena. Whinfield's Gulshani Rāz, pages 76, 77.

349

1. From whatever door Thou comest back (endowed as Thou art) with such beauty and grace, it would be a door which in mercy Thou openest to mankind.[1]

2. The vain caviller cannot distinguish his hand from the orange in that assembly where Joseph-like Thou dost unveil Thy beauty.[2]

3. Beauties are sometimes adorned with jewels, (but) Thou, O silver-bodied Sweetheart ! art so fair that Thou adornest the jewels.[3]

4. When the nightingale beholds the face of the Rose, it gives utterance to song, (but) my speech is arrested (= I am tongue-tied) through amazement at (the beauty of) Thy face.[4]

5. Thou canst not veil Thy face from mankind, dowered as Thou art with such (wondrous) beauty, for Thou appearest like the sun mounting the sky, and like the Virgins of Paradise emerging from their draperies.[5]

6. Thou art exalted in rank and carest nothing for the condition

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[1] In whatever form God's attributes are revealed to the world, they manifest everywhere the Divine mercy to mankind.

[2] An allusion to the love story of Joseph and Zuleikha, so often referred to in these notes. Zuleikha's companions, who had reproached her for her love of Joseph, were so utterly confounded by his beauty when he was introduced to them, that they cut their hands instead of the oranges that they were engaged in eating.

[3] This seems stronger than the line of Hafiz :—

Ba āb o rang o khāl o khaṭṭ chi hājat rūe zībā rā.

[4] cf. *Firdausi's line* :—

(Bulbul) chu bar gul nishīnad kushāyad zabān.

Sa'di means that his love is "too deep for words."

[5] *Hullah* means the transparent draperies which are supposed to be worn by the Virgins of Paradise. *Jām*, literally a glass goblet, here denotes the crystalline dome of the sky. Note the subtle play in the words *aftāb* and *Hūr* as the latter also means sun if spelt with *hāe hawwaz*.

of destitute (beggars); Thou art sleepy, and feelest no pity for the eyes of the wakeful.

7. I grant that Thou art an evergreen cypress, and art born of the pure limpid water (of Paradise); (still) hold not Thyself aloof from us, since Thou knowest (after all) that Thou dost belong to us (Thou art ours).[1]

8. If Thou dost not bless me, (at least) honour me with Thine abuse; for, though it may be bitter, whatever Thou art pleased to say with those lips of Thine will seem sweet.

9. The (burning) thirst (of my Love) led me to believe that the flood would (only) reach my waist, (but) now that I have gone beyond my depth I know that Thou art a sea.[2]

10. Whether Thou drivest me away, or frownest at me (= expressest Thy displeasure), the fly will not go anywhere from the confectioner's shop.[3]

11. O Sa'di! you cause a *furore* by the utterance of this sweet poetry of yours; in your day the parrot is not allowed to peck at sugar (= speak sweet words).[4]

350

1. Thou hast never made a promise that Thou didst not break

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[1] According to the Sufi doctrine "the spiritual light within a man kindles the flame of Love to God, which burns up his phenomenal existence, and shows him his real self as one with "The Truth." (Whinfield's Gulshani Rāz, page XIII. Note the play on the double meaning of *mā*.

cf. Masnavi (Whinfield's Edition, page 31):—

"When these 'We' and 'Ye' shall all become one Soul,
Then they will be lost and absorbed in the Beloved."

[2] He was so eager to slake his thirst that he plunged into the sea of Love under the belief that it was not beyond his capacity, but now he knows that its depths are unfathomable.

[3] i.e., the lover will not give up the Beloved in spite of Her cruelty.

[4] In other words, no one would care to hear a parrot talk when he can listen to Sa'di's poetry.

in the end ; Thou hast set me on the raging fire (of Love), but Thou didst not sit (= stay) there Thyself.[1]

2. Thou hast showed that the foundation of Thy love will not remain stable ; Thou hast bound me fast in the snare (of Thy love), while Thou Thyself didst escape from the noose.

3. Thou didst break my heart and didst go away (= leave me) in despite to the pact of Love ; so now that Thou hast broken the glass (= heart), proceed with care.[2]

4. There is no lamp like Thee in any house (= anywhere), but no one shuts the door of this house (of Love) as Thou hast done.[3]

5. If Thou shouldst torment me with the brand and pain of separation, I cannot bear the torture, (so) shed my blood, and Thou wilt be exempt (from retribution).[4]

6. Come (hither), for we have trampled under foot (all) thoughts of self-conceit, pride, and arrogance, and have (even) placed our feet on (= effaced) existence (= selfhood) itself.[5]

7. If with the corner of Thine eye Thou shouldst (even) cast a glance at the captives (of Thy Love), let me be the first to be cured of his pain (thereby), for Thou hast wounded me without any fault (of mine).

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[1] Compare the play on the words *nishāndan* and *nishastan* with our *set* and *sit*.

[2] The Mystic's pure heart is often compared to a glass vessel on account of its transparency and fragility. The poet means that as the Beloved has to deal with broken glass, the fragments of his heart which She has broken, it behoves Her to walk warily.

[3] The poet complains of the Beloved excluding the light of spiritual illumination from his heart, and refers to Her inaccessibility.

[4] He would rather die at the Beloved's hands than bear the torment of Separation, and *Lex talionis* (*qisās*) would not then operate against Her.

[5] The Sufi cannot aspire to Union with the Truth until he has purged his heart of the illusion of self-conceit, self-will, and self-righteousness, and efface his entire corrupt phenomenal self-existence. (Whinfield's Gulshani Rāz, page XII).

cf. the line of *Salmān Saūjī* :—

Qadam nih bar sari hasti ki hast īn pāyahe adnā.

8. It would be right for everyone who sees Thee to say that he has really and truly looked on Paradise.[1]

9. If anyone should adore Thee, no one would blame him; look Thyself into the mirror, and Thou wilt worship Thyself.

10. Think it not strange that Sa'di should lament at the memory of the Beloved; for Love induces desire, and wine causes intoxication.

351

1. If Thou shouldst lay claim to loveliness, Thou hast the evidence (to corroborate it); for Thou dost possess the elegance of the garden cypress, and the perfect beauty of the moon.

2. I do not open the door (of my heart) to anyone lest he may enter my thoughts; (but) enter Thou within my heart, for Thou hast an abiding-place there.[2]

3. Art Thou an angel (or) art Thou a moon? I know not by what appellation to address Thee, (nor) can I say what manner (of being) Thou dost resemble.

4. I cannot take a complaint against Thee to anyone, for to Thee belong prestige and power, and Thou dost possess beauty and rank.[3]

5. The flowers of Thy garden's face resemble red tulips; but

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[1] cf. Richard Allison's "An Houre's Recreation in Music, 1606"

"There is a garden in her face,
Where roses and white lilies blow;
A heavenly Paradise is that place,
Wherein all pleasant fruits do grow."

N.B.—A well known Ode in Persia.

[2] In other words he prays for Divine Grace to illumine his heart, which is the Beloved's shrine, and purge it of all earthly passion.

[3] *Qabūl* must be taken here to mean prestige, or popularity.

what can I do with a rosy-faced (Beauty like Thyself), who has a black heart ? [1]

6. What fault hast Thou observed in Thy slave that Thou didst break faith with him, save the fact that we are weak and Thou art powerful ?

7. Perfect beauty is spoiled by a sour (= harsh) expression on a sweet face ; (so) do not be wholly ill-disposed towards us, for all mankind are Thy well-wishers.[2]

8. By the utterance of one fine saying (*bon mot*) Thou dost steal a thousand hearts ; (but) this is not so nice as preserving (= cherishing) a single heart would be.[3]

9. (I swear) by God that if like Sa'di your heart were to travel (by one road) (in one direction) only (= towards the Beloved), you would lie awake all night, like him, in anxious expectation (of Her coming).[4]

352

1. O Thou who struttest along with such (inimitable) grace ! who art Thou, and how art Thou named ? The blood of Thy lovers can be shed by Thee with impunity. Ah ! what a bold assassin Thou art !

2. I am always afraid of being consumed, like the moth, through jealousy at Thy becoming a general favourite, like the candle.[5]

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[1] The tulip has a black spot in the centre of the flower.

[2] The point of the line is the double antithesis between *tursh* and *shīrīn*, and between *bad* and *nīk*.

[3] Note the *tajnīsi muzayyal* in this line (*laṭīfah* and *laṭīf*).

[4] The only point in this line is the pun on *rāhe*.

[5] *Taqhābun* has here the meaning of "jealousy." Note the antithesis between *parwānah* and *shama'*. Sa'di wants true lovers, like himself, to monopolize the Beloved's love, and deprecates its being shared by charlatans and impostors, who pretend a love they do not feel.

3. Thou arousest commotion, and sheddest blood, while all mankind looks on, and sees how harmonious are Thy movements, and how delectable is Thy speech.

4. Thy sweet aspect must surely have formed the topic of conversation; (for) the sugar-cane said, "Lo! I have girt my loins in Her service."

5. If the infidel were to see Thy figure, which resembles a silver idol, he would never again adore marble images.

6. Thou art the affliction (bane) of the Assembly (of mystics), and the arena of the destruction of man and woman (= all mankind), the (source of) mischief in mansion and market, and the ruin of the household.[1]

7. I have sacrificed to Thy love my heart, my religion, and all my learning; I am in very truth to-day the wily bird, and Thou the snare.

8. I cannot bear the stone of reproach (that is flung) by every ignorant (boor); for Thou art like a light behind a glass (lantern) within Sa'di's bosom.[2]

9. No one dares to practise oppression under the auspices (in the reign) of the Atabeg; to what clan dost Thou belong that Thou art so refractory, and murderous towards helpless lovers?[3]

353

1. What blessing shall I invoke on you, O blessed shadow

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[1] These terms all express the idea of Love regarded as a probation.

[2] The poet compares his heart to a glass lantern, and the Beloved to the light which it contains. His heart is as fragile as glass, and might break if smitten by the stone of reproach.

[3] This is a tribute to the justice of the reigning Prince of Fars, who may be the Muhammed Shah referred to in the next Ode.

of the Phœnix? O God! grant that this protection (of yours) may long be established over Islam![1]

2. Your bounty is apparent (to all), while your bodily presence is hidden from the sight of men; your fame pervades the world, while you yourself are under the shadow (= protection) of the Divine Mystery (= God).[2]

3. You are engaged in devotion within the Royal Tent-enclosure of chastity, (while) kings stand waiting at the door of your Pavilion.

4. The sun with all these candles (= stars) behind it, and torches (= glow of dawn) in front, is prevented from entering the Royal Presence by the words "Enter (only) with permission."[3]

5. You are the rising-place of the constellation of felicity, a heaven of auspicious stars, an ocean (full) of royal (= large) pearls, (and) a pearl-producing shell.

6. May the sanctuary of chastity and virtue be adorned by you! The knowledge of (the Prophet) Muhammed's religion is established through (another) Muhammed.[4]

7. O envious one! if you do not become as dust in his service (= serve him humbly), then you have (only) the wind in your hand, (so) go and measure it.[5]

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[1] "The Huma was a fabulous bird of happy omen, which prognosticated a crown to every head it overshadowed."—(*Steingass*).

[2] This verse seems to indicate that the real object of Sa'di's eulogy was the Queen-Regent, Khātim Tarkhān. This conclusion is confirmed by the allusion in lines three and six to chastity (*ismat*) and virtue (*iffat*), which are generally regarded as attributes of the fair sex. According to Sa'di she was a pattern of virtue and piety, and a model ruler.

[3] The introduction of the analogous terms (sun, stars and dawn, as also candle, and moth) may be noticed (*marā'ati naẓīr*). *Dast bar sīnah zadan* literally means "to strike a person on the chest," and hence to drive him away.

[4] The poet refers here to the child prince by name.

[5] *Bād paimūdan* (literally "to measure the wind,") means to engage in any futile undertaking.

cf. Hafiz, Ode 8:—

Ya'nī az waṣli tuash nīst bajuz bād ba dast.

8. Let whoever wishes to cavil at any defect in this kingdom go his way, and give vent to his vexation.[1]

9. Endeavour and bravery do not bestow what wealth and fortune vouchsafe; treasure and an army do not achieve what zeal and prudence perform.

10. I was unable to render you adequate service, (and) my pen, inspired by love and regard for you, stood up on its head.[2]

11. May the Palace of your Sublimity for ever be so lofty that no bird could throw its shadow over it save only the Phœnix!

12. Your well-wishers (friends) have a crown of honour on their heads, while your ill-wishers (enemies) have fetters of torment on their feet.

13. O successor of *Salghar's* son! (you are) supreme in state and church, the Angel of the sign of mercy, the realm-conquering king![3]

N.B.—This is a panegyric on the Atabeg Muhammed Shah, the reigning Prince of the Province of Fars, the capital of which was Shiraz. Muhammed Shah was a child and reigned for two and half years (1260-1262), under the regency of his mother, Khātim Tarkhān, the widow of the Atabeg Sa'd II, who died in 1260 on his way to the capital. The shortness of Muhammed Shah's reign fixes within narrow limits the date of this Ode, which was really written to eulogize the virtues of the Queen-Regent.

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[1] The phrases *angusht nihādan* (to cavil), and *angusht khāīdan* (to feel remorse, or vexation) may be noticed.

[2] *Qadam i bandah bakhidmat natavānist rasīd* literally means "the foot of your slave could not reach your service." *Qalam basar bar pāe āmadan* conveys the idea of humility. Note the collocation of analogous terms in this verse

[3] *Salghar* was a Turkish general in the employment of the Seljuki monarchs, and founder of the Atabeg dynasty of Fars, though it was not till the reign of the Atabeg Muzaffer ud din, his great grandson, that full independence was secured by the family (1148 A.D.) The play on the words *malik*, *malak*, and *mulk*, may be observed. With the phrase *malaki āyati raḥmat*. cf. Qurān XL, 7. "The angels who bear the throne, and those around it, who celebrate God's praises, cry out, our Lord! Thou dost embrace all things in Mercy and Knowledge."

354

1. It is better for the cypress to keep standing when Thou art moving; the parrot had better remain silent when Thou art speaking.
2. No one voluntarily surrenders his heart to Thy love, (but) Thou hast set a snare with which to catch him.
3. What a plague Thou art (O Beloved)! who plunderest the wisdom of the sober with those lovely drunken (= languorous) eyes of Thine.
4. By reason of the love which I have (for Thee), and the jealousy that I feel, I am angry that Thou dost look at strangers.
5. Thou hast said that to look at Thee is a sin, (but) Thou stealest away hearts. Is it right then for Thee, who art guilty of an offence Thyself, to accuse (other) people?
6. Wilt Thou never forget the record of hostility that Thou dost quarrel so with Thy lovers?
7. Thy hands are dyed (red) with the fresh blood of Thy wretched (lovers). Does anyone ever act as Thou dost, O deceitful one?
8. Thou art friendly towards Thine enemies, and angry with (= hostile to) Thy (real) friends. This (surely) is not friendship, which Thou art showing to Thy lover?
9. If Thou shouldst wield the sword, here! take my life: there is peace on the part of him with whom Thou fightest.
10. As long as I hear the Mystic song, I will not lend an ear to admonition; O impostor! you are (only) giving me useless advice.
11. Take care you do not turn away from the Beloved's face to look at the sun, because you are turning your face from a sun (= the Beloved) to the wall.

12. O Sa'di ! beware of Her hard, cruel heart, (for) what does the infidel (Beloved) care if Thou shouldst cry quarter ?[1]

355

1. Thou surveyest all (mankind) with the eye of approval and mercy ; (but) when it comes to my turn, Thou practisest all this coquetry.

2. O Thou, who hast not verified the circumstances of the love-sick ! (remember that) our Love is a reality, although Thou ascribest to it an unreal meaning.[2]

3. O you, who advise me not to pursue Her any more ! you are only blaming Ayaz before (= to) (Mahmud, son of) Sabuktegin.[3]

4. The straight-statured cypress (Beloved) passes in front of me when I am praying, and says, " I am the worship-point of (spiritual) lovers, (so) the prayers you are going to repeat are a mistake " (= null and void.)[4]

5. Yesterday I said to Her hopefully, " I pray for Thy welfare." She replied, " Pray for yourself, if you do it earnestly (= with sincerity)."

6. I said to Her, " If I bite (= kiss) Thy lip I will drink wine,

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[1] Note the play on the double meaning of *zinhār* and *kāfir*.

[2] The poet means that his love is Divine and not profane.

[3] Sabuktegin must be taken to stand for his son Mahmud, the celebrated Sultan of Ghazni (A.D. 977-1030), whose affection for his favourite slave Ayaz has passed into a proverb.

[4] Note the pun on the words *sahi* and *sahv*. Sa'di means that the lover should be occupied in the contemplation of the Divine Beloved, and eschew external forms and outward observances. Muhammedans hold that the passing of anyone before them when engaged in worship is detrimental to their prayers. *Pīshnamāz* also means the Imam who leads the prayers in a Mosque.

and taste sugar." She replied, "If you partake of my feast, you will make a long story of it."[1]

7. Thou callest me Thine own Sa'di, and then cruelly repellest me; if Thou dost not lay the table, why dost Thou open the door?[2]

356

1. She is a Sweetheart that finds it pleasant to ill-treat me; she is a powerful (athlete) that uses violence against me.
2. I endure a heavy burden (= hard usage) from an antagonist, (to complain) of whose cruelty, I cannot approach any judge.
3. Wisdom is helpless in the bondage of Love, like a Believer in the power of an infidel.
4. I often think that I will tell people (the story of my love), so that perhaps one heart may have pity on me.
5. Again I say, "What does a king care if a servant of his household should die?"
6. O Thou, who dost expect from me patience and sense! Thou only placest a heavy load on a weakling.
7. People fling treasure at the feet of Kings (sweethearts); but I have a head (= life) to offer if Thou carest for it.[3]
8. It would be a pity if the eye, which is accustomed to the sight of the Beloved, were to look on someone else after Her (departure).
9. I am lost in wonder at Thy *tout ensemble* (perfect loveliness),

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[1] *Bazam* here = baz + m (= my feast), *baz* being a shortened form of *Bazm* (*metri causa*). By "making a long story of it," is meant that he will divulge their love secret.

[2] This line is connected with the preceding verse and means that, if the Beloved is unwilling to accord him her favours (the feast of Union), She ought not to foster delusive hopes in his heart.

[3] i.e., I have something far more precious to offer Thee.

(for) Thy beauty (is such that it) needs no (adventitious) adornment.[1]

10. Sa'di alone can compose this (kind of) poetry; it is not every beggar that has a jewel.[2]

357

1. Cast at least one backward glance at us when Thou passest by, or does pride restrain Thee from remembering Thy lovers?
2. There never were so many seductive charms in any face in Khutan's (realm, as Thou possessest); there never was in any garden a cypress with such a goodly aspect (as Thine).[3]
3. Tell the painter of Chinese brocade to look at Her bright face, (and then) either to draw a picture like it, or give up painting.[4]
4. If Thou shouldst lift the veil in public from Thine eyebrows (which are like) a deep green bow, (then), as long as there is a Rainbow in the world, no purchaser (= connoisseur of beauty) would look at it again.[5]
5. The stature of the garden cypress does not possess the

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[1] cf. the lines in Thomson's "Seasons," (204):—

"Loveliness
Needs not the foreign aid of ornament,
But is, when unadorned, adorned the most."

[2] The jewel he speaks of is his gift of poetry. Sa'di calls himself a beggar, because he humbly seeks the favour of the Beloved, and is poor to self. *Jauhar* also means skill (in poetry).

[3] Khutan was a district in Tartary, or Chinese Turkestan, celebrated for the beauty of its women.

[4] China was famous for the excellence of its figured brocades and its pictures.

[5] This line is quoted in the *Anīs ul 'ushshāq* (page 24), by Huart, who has I think, missed its meaning. The poet seems to mean that if the Beloved were to display Her arched eyebrows to a wondering world, no one would care to look at the Rainbow or Sagittarius in spite of their beauty. Note the play on the words *qaus* and *kamān*, and the pun on the double meaning of *mushtari*. *Qaus* means both Sagittarius and Rainbow.

heart-alluring symmetry (of the Beloved); the sun, in spite of its (radiant) aspect, has not Her perfumed tresses.

6. Ever since Heaven (= Nature) has been engaged in the work of Creation, no one has been endowed with such elegance (= charm) as Thou; I know not whether Thou art a Huri, or an angel, a human being, or a fairy.

7. Since I have surrendered my heart to Thy love, I am submerged in the ocean of Care; when I am standing at prayer one might say that Thou wert (present before me) in the Mosque-niche.

8. No longer do I know my way; I perish like a drowning man; look! Thy lips are (dyed red), like the cornelian, from drinking my blood.

9. When I shall have passed away from this world, my departed spirit would return (to its body), if only Thou shouldst pass over my dust, sweeping thus proudly by.

10. Fire leaps from Her ruby lips, (and) she perturbs my spirit; if another (= the Beloved) gives Life, you, O Sa'di! sustain it (by your poetry).[1]

11. If anyone lays claim (to be a poet, O Sa'di!) one might say he essays a vain attempt to vie with you; (he makes a noise) like the (golden) calf of Sāmirī in the time of Moses.[2]

358

1. What then has entered Thine heart that Thou hast uprooted (thence) Thy love (for me)? What has hap-

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[1] The phrase *na'l dar ātash nihādan* gets the meaning of "rendering uneasy" from a superstitious practice in vogue in Persia of writing the name of a person over whom one wishes to obtain power upon a horseshoe, placing this in the fire, and reciting incantations to effect the desired purpose (Steingass).

[2] A reference to the legend of the speaking calf, which was made in gold by the magician Sāmirī.

pened that Thou hast cast out Thine old lover from Thy sight ?

2. O Beloved ! separation between us has passed all limits. Has not the time come yet when Thou wilt be attached to me again ?

3. It may be that I shall meet my death in Thy presence, if the opportunity occurs, or else (I will die) in Thy street through my yearning for Thee.

4. O kindly Beloved ! Open me a door to Thy face ; for no one else will open the door if Thou shuttest it.[1]

5. Even if the whole Universe were peopled with Belles, no face but Thine would be pleasing in my eyes.

6. I often thought that I would not open my eyes on (= look at) a fair face, but Thou hast cast a spell on them.[2]

7. Perhaps Thou wilt see her in the mirror, or else, I do not think Thou dost resemble anyone in the whole world.[3]

8. Sa'di's sayings (poetry), even if all creation esteemed them, would be valueless, if they did not meet with Thine approval.

9. No (adequate) service can be rendered through my endeavours, unless there be hope of the Master's pardon.[4]

359

1. O Breeze of the New Year (early Spring) ! What is the

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[1] i.e., he asks to see the Beloved's face (= the Light of Being) to which She only can vouchsafe access.

[2] The poet plays finely here on the double meaning of *chashm*, which signifies not only eye, but also a charm or amulet. *Chashm bastan* = to fascinate or render spell-bound.

[3] i.e., the Beloved is unique in beauty, and has no counterpart but Herself in the world. It is only Her reflection in the mirror that can be said to be like Her.

[4] *Dast o pā* = effort. cf. the phrase *dast o pā chīze rā nihādan*, which means to exert oneself in a matter. *Khudāvand* is used here as a term for the Beloved to conform to *bandagī* in the previous hemistich.

state of the garden, that the nightingales utter such cries of anguish ?[1]

2. O Storehouse of antidotes! Cast a glance at Thy wounded (victims); the salve is in Thine hand, but Thou failest to cure our wounds.[2]

3. Either bring about (= grant us) a private interview, or lower Thy veil; for, otherwise, Thou wilt create a *furore* in the world by reason of Thy sweet face.[3]

4. Every little while Thy face exudes perspiration owing to the delicacy (of Thy complexion), just as when the showers of early Spring fall on rosebuds.

5. Are those aloes under Thy skirt, or roses in Thy sleeve, or is it musk in Thy collar? Show us what it is Thou hast.[4]

6. The Rose cannot be compared to Thine heart-ravishing face; (for) Thou art in the midst of roses like a rose among the thorns.[5]

7. At one time it is the noose of Thy tresses that drags me along by force, and at another it is the bow of Thine eyebrows that slays me with humiliation.[6]

8. And, although Thou mayest release it from the snare,

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[1] i.e., the garden of Divine Love, of which the celestial Rose (= the Beloved) is Queen, the nightingales being Her lovers.

[2] *Nūshdārn* is really an antidote against poison, but here it signifies a remedy for the wounds of Love. Note the play here on the Persian and Arabic words for wounded.

[3] If the Beloved displays Her beauty openly to mankind (i.e., to all and sundry, and not to the select circle of Her intimates), She would cause a commotion in the world. Note the verbal antithesis here between *shūr* (brackish) and *shīrīn* (sweet).

[4] The poet pretends to wonder at the source of the fragrance which exhales from the Beloved (*tajāhul ul'ārif*).

[5] cf. Tennyson's line in Maud :—

"Queen Rose of the rosebud garden of girls."

The poet means that the Beloved outshines worldly Beauties just as the garden rose excels the thorns that surround it.

[6] Notice the double *tajnīs nāqis* in this line.

Thy prey would not escape; (for) the bondage of sweethearts (= the Beloved) is pleasanter than freedom.

9. At first whenever Thou didst steal my heart, Thou madest a show of fidelity, but as soon as I had strengthened the tie of my love for Thee, Thou didst prove weak in Thine affection for me.

10. We need a fresh (lease of) life after separation from Thee; for this (present) life has been spent by us in hoping (for Union).

11. I fear that the Mystic's prayers through association with Thine image have become invalid, for even his worship-point bears the impress of Thy face.[1]

12. Every pain that you experience has its (proper) cure and remedy, but the (only) salve for Sa'di's pain is (to live in) harmony with the Beloved.

360

1. When a man is crushed with misery, and you are able to help him, if you had any humanity you would take care of (= comfort) his heart.

2. You cannot take the road to Paradise from the Place of Judgment to-morrow, unless (to-day) you renounce (the joys of) this world, for you are thinking of going two ways (at once).[2]

3. It is neither generous nor manly to observe all the faults of (other) people; look at yourself, for you too are not sinless.[3]

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[1] The poet means that the Sufi is so absorbed in the contemplation of the Divine Beloved that the worship-point takes the form of Her face, and his prayers are therefore rendered futile from an orthodox point of view.

[2] Sa'di means that you cannot expect to go to Heaven unless you renounce the world and its affections :— " You cannot serve God and mammon."

[3] cf. Luke VI, 41 : " And why beholdest thou the mote that is in thy brother's eye, but perceivest not the beam that is in thine own eye ? "

4. The rule (of life) of seekers (of Truth), and perfect men (consists) in generosity, virtue, and beneficence; (but) what sign of true manliness do you possess but this Darwish cap?

5. How gladly (= easily) and proudly would Hāmān carry off the stakes from (= excel) you, if the possession of wealth and dignity were your only glory![1]

6. What Tūbā trees has (God) planted for man, while you, like a beast, only hanker after grass![2]

7. Who understands the "language of circumstance" so that he might whisper in the dead man's ear, "How happy is the life of your heir, who has succeeded you"?[3]

8. By virtue of what righteousness can you, whose (Doomsday) register contains so many black pages, hope for Paradise?[4]

9. O poor-spirited one! seek propinquity to God's Portal; for the access to (the court of) kings, which you now have, will not be permanent.[5]

10. You are a traveller, while the world resembles a caravan in a mirage; it (= the world) is not an asylum or retreat in which you can find protection.[6]

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[1] Hāmān was the Minister of Pharaoh in the time of Moses, and was famous for his wealth and power.

[2] *Tūbā* is the name of a tree that grows in Paradise. He means that though God has been lavish in "giving good gifts of the spirit" to men, they do not avail themselves of them, but prefer to indulge in fleshly lusts.

[3] Steingass defines *zabāni hāl*, as "the language expressed by one's condition and situation, or by signs, in contradistinction to the language of the tongue which is called *zabāni qāl*."

[4] The antithesis here between *rūsufīdī*, or "white facedness," and *warq i siyāh* = black pages, may be noted. Both Muslims and Jews hold the belief that at the Last Day the books will be produced in which men's words and actions are recorded, and that they will be thrown into the Angel Gabriel's balance in which all things shall be weighed (Hughes' Dict. of Islam).

[5] cf. Shakespeare's Henry VIII (Act III, Scene 2):—

"O, how wretched
Is that poor man, that hangs on Princes' favours"

[6] The poet means that Life's caravan, to which you are attached, is passing through the world, the apparent reality of which is as illusory as a mirage.

11. Call yourself to account, and refrain from railing at (other) people, O Sa'di ! for your stock-in-trade for (the reckoning of) Doomsday consists in evil deeds.

N.B.—This is one of Sa'di's didactic Odes.

361

1. How should the Ascetic not be a tavern-haunter when a Sweetheart visits him there by night.[1]
2. Let the Police Inspector look at the Beloved's face ; (for) it is like the Mosque niche, while I resemble the worshipper (= it is my Mosque niche, and I am its worshipper).[2]
3. Since I have found the water of Life, I do not care if my rival dies (of envy).
4. We cannot tell every cold-hearted (worldling) what our hearts suffer from the ardour of love.[3]
5. There may be (many) friends, and Sweethearts (too) ; but the (real) lover only acknowledges one Beloved.
6. A more spiritual guest than Thou does not pass before (= enter) my heart on the nights of privacy (= intimate communion).
7. Settle then in the Mystic's street, so that a single Ascetic may not remain in Thy quarter.[4]

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[1] Tavern-haunter = worshipper of God or Unity, and Sweetheart = the Divine Beloved. He means that by drinking the wine of Divine Love he becomes *en rapport* with the eternal Beloved.

[2] The *muḥtasib* was the public censor of religion and morals, who punished offending Muslims for neglecting the rites of religion. The *mihrāb* is a niche in the centre of the Mosque wall, which marks the direction of Mecca, and before which the Imam takes his position when he leads the congregation in prayer (Hughes' Dict. of Islam). As Sa'di has made the Beloved's face his *mihrāb*, or worship-point, he has rendered himself amenable to punishment for a breach of the religious law.

[3] Here *sūz* (burning) is in antithesis to *bārid* (cold).

[4] The hypocritical pietist, if he comes under the influence of the Divine Beloved,

8. If you have a heart and do not possess a mistress, pray what is the difference between a rational being and a mineral ? [5]

9. If Thou dost want someone to stand up (assiduously) in Thy service, then I am he ; and, if Thou dost not wish it, then I must reluctantly sit down.[6]

10. O Sa'di ! if Fate should slay you, let it be by the hand of the silver-armed (Beloved).

362

1. What sort of face is this, the sight of which deprives me of patience ? Her outward form, by reason of its beauty, testifies to Her (inward) good qualities.

2. O Darling mine ! answer me as harshly as Thou pleasest ; for although it may chance to be bitter, Thou wilt cover it over with sweetness.

3. When again the impatient (lover) complains, I will regard him as sincere ; for in my own soul I do not feel patient in Thine absence.

4. I will not again blame distracted and miserable (lovers), for even the wise become distraught on account of this (fair) face (of Hers).[7]

5 Thou art (ever) present in my heart, just like life in the body, or blood in the veins ; Thou art not forgotten by me at one time, and remembered at another.

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will free himself from the trammels of orthodox forms and observances, which hinder his progress to Union.

[5] cf. Sa'di's line :—

Gar dile dāri badildāre sipār.

[6] Observe the antithesis between *qāim* and *qāid.*

[7] Literally " raises his head in madness."

6. Whoever wishes to pass a night pleasantly with the Beloved must spend many a night in gloom and loneliness.[1]

7. O darling Cup-bearer! bring us (wine); O boyish Minstrel! sing us (a song); for the Sufi has engaged in the Mystic dance, and the votary of Dualism has declared his belief in the Divine Unity.[2]

8. O Sa'di! the limitations of poetry are obvious; keep silence for the object of your eulogy (your Beloved) has no limit to Her beauty.

363

1. Why should not the poor ring-dove's heart be wrung with anguish when its loving song-mate is caught in a snare? [3]

2. I spent the whole night with my hand in the bosom of peace (= at peace); but to-day I have passed the whole day in longing for a greeting.[4]

3. That fragrance of the Rose and Hyacinth, and that plaining of the nightingale were sweet. Alas! that they could not last.

4. Ask not of me the patience to bear separation, which I do not possess, (for) absence (from the Beloved) is (like) a stone, and the afflicted heart (resembles) a glass goblet.[5]

5. Under no circumstances will the unhappy heart of one, who is accustomed to the Beloved's society, and has lost his high position (in Her favour), be comforted.

6. It is unlawful for the ardent lover to use his eyes in the

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[1] i.e., Love's probation is full of sorrow and suffering.

[2] Literally " O Doll of a cupbearer—O Boy of a minstrel." Observe the play on the words *yaktāi* and *dūtāi*.

[3] The ring-dove symbolizes the Beloved, and the song-mate typifies Her lovers. The poet deprecates the Beloved's lack of sympathy for him in his trouble.

[4] Obs rve the play on the words *salāmi*, and *salāmat*.

[5] i.e., separation will break his heart.

Beloved's absence; extinguish the candle (then), so that I may sit in darkness.[1]

7. I will wait (= keep awake) until the breath of the morning (= the morning breeze) stirs; for it is then that a message from the Beloved reaches the heart.[2]

8. It is useless for me to go where Thou art, unless in Thy generosity Thou favourest me with a kindly welcome.[3]

9. Of that entity (being) (= Thy lover) which Thou didst see, not a trace remains; (for) my life has come to the last gasp in yearning for (the fulfilment of) my desire.[4]

10. Sa'di does not tell the tale of his Sweetheart's (love) to strangers; (for) never does one experienced in love narrate his story to the novice.[5]

364

1. Thou plunderest the house of the spiritual minded (=Mystics). Thou tearest aside the veil of the abstinent (= disclose their secrets).

2. O fairy faced (Darling!) if Thou dost not wear a veil Thou wilt impair the penitence of Sufis.

3. What manner of creature is this? I know not if Thou art a human being, or an angel, or a fairy!

4. Even though my whole stock-in-trade (= happiness) may

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[1] Literally, to look upon the world, i.e., to entertain worldly thoughts. He must keep his heart "unspotted from the world," so that it may be fit to receive the Divine Inspiration whenever it is vouchsafed.

[2] In Mystic poetry the morning breeze is supposed to be the intermediary between the Beloved and Her lover, and hence is often taken to symbolize the Divine Illumination of the heart.

[3] Literally = "unless Thy kindness generously advances towards me."

[4] The subtle play on the words *'ain* (= eye) and *dīdī* (= saw) may be noticed.

[5] *Sūkhta*, or *pukhtah* (cooked) and *khām* (raw) are often used to denote the initiated Mystic and the uninitiated novice.

be involved in loss thereby, the (very) sight of such a customer (Beloved) would be profitable.

5. Take to the painter a copy of this face (of Hers), so that he may (and he will) renounce painting pictures (in future).

6. (Armed) with this (keen) glance of Thine, Thou hast no need for a sword; (for) Thou makest one assault, and carriest Our hearts by storm.

7. If Thou shouldst gaze steadfastly at Thine own face in the mirror, Thou wouldst not look at us again.

8. If Khusru had lived in Thine age, he would have surrendered his heart to Thee, for Thou art sweeter (than Shirin).[1]

9. Although I may shut the door (of my heart) in the face of (other) people, I cannot close it against Thee, for Thou art (ever) in my thoughts.

10. If Sa'di were to fall a victim to Thy love, his spirit would revive when Thou passest over his head (= grave).[2]

365

1. I long to fall at Her feet like a ball, (but, O Sa'di!) say nothing to Her (= make no complaint), even if She should strike Thee with Her bat.[3]

2. Let a tempest pour on the heads of Her lovers, and let arrows be sown (= rain) in the path of Her ardent (admirers); (they care not a jot).[4]

3. If She should cauterize Thee with the brand (of Love),

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[1] Note the play on the double meaning of Shirin.

[2] i.e., tread on his grave. cf. the lines of Tennyson's Maud previously quoted.

[3] Notice the change here from the first to the second person (*tajrīd*) to which recourse was necessary in order to preserve the pun on the word *gūi*.

[4] i.e., true lovers are ready to face every kind of trouble and danger for the Beloved's sake.

submit to Her will, and, if She should slay Thee with the pain (of passion), seek no remedy.[1]

4. If the eye-ducts of the love-sick were to overflow, blood would gush out (thence) in a stream.

5. O Assembly of spiritual lovers (= Mystics), hail! I wonder who can have drunk this wine, the mere smell of which has intoxicated me![2]

6. Let whoever has written a record of Sa'di's love, delete from it the chapter of Self-control.

7. (And) let whoever has never smelt the fragrance of Love, come to Shiraz, and smell our dust.[3]

366

1. He who does not possess a Mistress knows nothing of Love; the heart of which a Sweetheart does not make a prey (= capture), cannot be called a heart.

2. Some day I shall sacrifice my life for a sight of Thee, lest I should look at any (other) face again.[4]

3. God knows that I shall not save my soul from the power of Thy love; (and) Thou wilt slay many better and worse than me.

4. The pain of Love supervened, and swept clean away all other pangs; (for) a needle is required to take out a thorn from your foot.[5]

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[1] In the Mystic's religion grief and pain are synonymous with Love.

[2] The poet refers to the wine of Divine Love, which he is unable to drink pure, and the very bouquet of which throws him into an ecstasy of rapture.

[3] i.e., Love so dominated his life, that after his death his dust will exhale its fragrance.

[4] There is a play here on the double meaning of *dīdār*.

[5] Sa'di means that just as the needle's puncture makes one forget the less painful thorn prick, so the wound of Love kills all other pain.

5. Wine is unlawful, but Thou, with those drunken (= languorous) eyes, will not let anyone leave Thy presence sober.
6. Thou passest on happy and smiling, and dost not observe that a dejected (lover) looks at Thee from every side.
7. Thou art not aware that a whole people (= all mankind) are distraught by reason of Thy Love; he, who does not himself fall once (a victim to love) cannot understand the condition of the fallen (= Love's victims).
8. The evergreen cypress resembles Thy figure exactly, but it does not attain a gait like Thine.[1]
9. It would seem that Thy drunken(=drowsy) eyes are bent on creating trouble, (and) one who is intoxicated will not go to sleep till he has done some harm.
10. O Sa'di! you will not see the Beloved, nor win Union with Her, until you cease to put any value on your self.[2]

367

1. News of Thee has (only) made worse the wound of separation, like the mirage of clear water that Thou displayest to Thy thirsty (lovers).[3]
2. What traveller's present canst thou bring to send Thy lovers? What gift would be more acceptable than Thine own home-coming?[4]
3. Thou hast gone and carried off my heart, and made me a

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[1] *Rāst* is specially appropriate here as it denotes "straight" as well as "exactly."

[2] Until the Sufi has purged his heart of self, he cannot hope to attain Union with the Divine Beloved.

[3] A message of hope comes to the despairing lover's heart, and he looks forward in eager expectation to catch a glimpse of the Divine Beauty, but the vision is as illusory as the desert mirage to thirsty travellers, and the iron of disappointment enters into his soul.

[4] cf. line 5 of Ode 344, where a similar idea is expressed.

prey to suffering; night and day Thou art in my thoughts, while I know not where Thou art!

4. When I adopted Thee as my Beloved, I said to my heart, that it would not be strange if Belles should practise infidelity.

5. What can subjects (= inferiors) do but exercise patience? Thou mayest practise as much cruelty as Thou pleasest since Thou art a king (= superior).

6. I addressed to the morning breeze the message that I have for Thee; I knew of no other (messenger), so do thou carry it (O Breeze!), for thou art my friend (confidant).

7. I am past listening to advice, my friend! (so) be off, learned doctor, and make no display of your abstinence (piety) to us.[1]

8. O you who have told me that you cannot be patient under the cruel treatment of Belles! You would (certainly) be so, if you like Sa'di, essayed one look (at them).[2]

9. To open some morning the door of the eye on Paradise, would not be so pleasant as to open it on (= look at) the Beloved.

368

1. Happy is his morning by whom Thou passest; auspicious is his day on whom Thou castest a glance!

2. The slave in Thy retinue is truly a free man, (and) happy is the country in which Thou travellest!

3. No purchaser would again buy sweets at any cost, if Thou didst but once smile sweetly at him.

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[1] Sa'di sneers here at hypocritical pietists "who for a show make long prayers." (Luke XX, 47).

Pārsāī farokhtan (= literally to sell piety) must be taken here in the secondary sense of preaching, or making display of piety.

[2] i.e., he would patiently endure pain and suffering to obtain a single gleam of Divine Illumination.

4. O Thou bright sun, and shadow of the Phœnix! we long for one glance from Thee, if Thou wouldst but vouchsafe it.[1]

5. I will not lessen (= fail in) my love and fidelity towards Thee, however much Thou mayest intensify Thine enmity and cruelty against me.

6. All I have (to offer) is a head, which I can cast at Thy feet, if Thou wouldst consider (accept) such a trifle(as a present).

7. Dost Thou know that my face is directed towards Thee, (and) away from all the world (= every person)? Take care Thou dost not turn Thy face towards anyone else!

8. It is a life-time since I have kept nightly vigil in thinking of Thee. Art Thou asleep (all night), so that Thou (only) hearest my sighs at dawn?[2]

9. Thou didst say that, sooner or later, Thou wouldst favourably consider my condition; (but) Thou wilt only do so when Thou passest over my dust (= grave).

10. O Sa'di! it is your duty to make yourself a shield against the arrow of reproach in the field of the Beloved's Love.

11. But, O sage! you need a better shield than Wisdom to avoid the (poplar) dart of the glance of Belles.

369

1. I know why Thou hidest Thy beauty with Thy sleeve; (for) it is customary for a fairy to conceal her face from human beings.

2. Thine attached friends and lovers await Thee on the right

[1] Note the collocation of the analogous terms *sun* and *shadow*. The *Humā* is a bird of happy omen, which prognosticates prosperity to every person over whom its shadow passes.

[2] This is an allusion to a verse in the Qurān, in which God is represented as saying, "I hear the morning sighs of the distressed."

hand and on the left; (but) pride prevents Thee from looking before or behind Thee.

3. I came to look at Thee, and then to behold myself; (but) I could not gaze my fill at Thee, because Thou art so lovely of aspect.[1]

4. The goal of Fortune's desire is the performance of Thy service; (so) I, as one among Thy slaves, have girt my loins to serve Thee.

5. I am ready to place my face in the dust (humble myself), if Thou wilt destroy me; I will put my hands in fetters, if Thou wilt make me a captive.[2]

6. Whatever Thou dost is right, (and) Thy power is absolute; before whom can people lay a complaint against Thee, since Thou art both Defendant and Judge?[3]

7. If I should walk on my head (= use every endeavour) in Thy search, where can I go unless grace be vouchsafed in my behalf from that Master (= God)?

8. I thought that if I did not see Thee, I would forget Thy love; (but) Thou leavest me, and art (still) by my side, Thou art absent (in body), and yet art (present) in my thoughts (in spirit).[4]

9. Thy lovers give up their lives (for Thy sake), and at once revive, if Thou shouldst slay Thy victims, and afterwards pass by them.

10. If Sa'di should perish, may Thy life be preserved and that

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[1] The poet means that he could not tear his eyes from the Beloved's sweet face to look at himself. In other words he became lost to self in the contemplation of the Divine Beauty

[2] i.e., he is ready to sacrifice life and liberty for Her sake.

[3] There is a play here on the double meaning of *dāwar*.

[4] The poet means that God is always near him, though invisible to his sin-laden eyes, cf. Psalm CXXXIX, 6. "Whither shall I go then from Thy spirit; or whither shall I go then from Thy presence?"

of Thy friends! if Thou shouldst kill Thy slave, what wouldst Thou care? [1]

370

1. Hast Thou noticed that Thou hast failed to observe fidelity? Thou hast departed and done despite to Love.
2. Thou hast paid no regard to my helplessness; Thou hast counted as naught my misery.
3. I am pleased with Thee, in spite of all Thy cruelty; (though) Thou art vexed with me without any fault of mine.
4. To commit faults Thyself, and take notice of them in Thy friends, is a custom Thou hast introduced into the world.
5. I will put up with Thy coquetry, for Thou art a delicate-bodied (Darling); I will bear the burden (of Thy cruelty), for Thou art a tenderly nurtured creature (= spoilt Beauty).[2]
6. I, who have a wound that bleeds, will banish the pain of Thy (love from my heart), since Thou art free from love's pain.[3]
7. I thought that I would not shed tears on the dust of Thy door any more, for Thou hast drunk my blood;
8. (But) this love for Thee must have been created in me, (for) never does yellow leave the safflower.[4]

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[1] *'Umar i tu bād o dūstān* is a common form of benediction in Persian, and may be translated freely "May God bless you and yours!" *Milk i yamīn* means literally property of the right hand, and hence that which is absolutely in one's possession with special reference to slaves born in the master's house.

[2] Observe the word-play in this line on *nāz nāzuk*, and *nāzparwardī*.

[3] The poet in this line and the next, gives way to despair, and expresses a hope that he may be able to banish the Beloved's love from his heart, but, as verse eight shows, he finds this impossible.

[4] Love for the Beloved is innate in his nature, as its colour is in the safflower, and he cannot eradicate it by any power of will:—

cf. Hafiz:—

Marā mihri siyāh chashmān zidil birūn na khwāhad shud
Qazāī āsmān ast īn o dīgargūn nakhwāhad shud.

9. O You, who are (but) a mote before the sunbeam, what can you do, poor wretch, in this insignificance of yours? [1]

10. Sa'di will not give in (= abandon his love) on account of (the Beloved's) cruelty; for the rose is companion of the thorn, and pure wine is always (mixed) with lees. [2]

11. It is better to die in the field of battle than to flee (thence) through cowardice (= like a coward). [3]

371

1. Do you know what that nightingale of the dawn (= early singing) said to me? (It said) What manner of man are you then that are ignorant of Love?

2. Even the camel is wrought into a state of ecstasy and delight by the Arabs' (love) songs: you must (indeed) be a perverse beast if you derive no pleasure (from Love). [4]

3. I shall never raise my eyes from Thee and direct them self-ward; (for) the seer never commits himself to (the guidance of) the blind. [5]

4. O Darling mine! Thou didst appear so lovely in my eyes that, wherever I look, Thou mayest be said to be present in my sight. [6]

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[1] i.e., you are powerless against Fate.

[2] i.e., grief and pain are sisters of Love.

[3] This verse is connected with the preceding line. Sa'di means that it is better to die on the fi ld of Love than to flee from the Beloved's cruelty. Contrast with this sentiment Firdausi's line:—

Gurīzī ba hangām wa sar bar bujāe,
Bih az pahlavānī wa sar zīr i pāe.

[4] The first two couplets of this Ode are also found in the Gulistan (Chap. II, story 26). *Ẓanq* also signifies the mystic sense.

[5] The poet means that he must efface self and rely on Divine Illumination for guidance, as his soul is dark with sin.

[6] The Divine Attributes are reflected in the phenomenal world, and, so, it may be said, that each atom of Not Being is a manifestation of Godhead.

5. I will not look again at the stature of the garden cypress; I will not again praise the gait of the snowcock.[1]

6. The partridge does not strut (as proudly as Thou), nor is the swaying of the cypress (as graceful as Thy gait), nor can the peacock make a display of itself in Thy presence.

7. Whenever Thou passest by, I gaze (with admiration) on Thee, who dost not deign to turn Thy look on anyone by reason of Thy lovely figure.

8. I am so fascinated by Thy (graceful) gait, that it is no wonder that Thou art a hundred times more fascinated with Thyself than (Thou art with) me.[2]

9. By way of generosity just once pay regard to our (pitiful) condition; it may be that next time Thou wilt pass over our dust (= grave).

10. Sa'di will not forgo his love for Thee on account of oppression or cruelty; I am the dust of Thy feet although Thou mayest drink my blood.

372

1. Thy two drunken (= languorous) eyes have annulled the habit of sobriety, or else, one would not have seen trouble (anywhere) either in sleep or wakefulness.[3]

2. How can Time (Fate) rival Thee in unkindness? How can the sky (Fortune) compare with Thee in treachery?

3. Thy teacher has instructed Thee in every (kind of) sauciness

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[1] The *kabki darri* is the *Tetragallus caspius*, or snowcock, a beautiful bird which is much esteemed in the East.

[2] *Fitnah* = *Maftūn* here.

[3] There is here a covert compliment to the justice of the reigning Prince of Shiraz. The poet means that trouble would be unknown in the kingdom but for the mischievous influence of the Beloved's drowsy eyes, which have intoxicated people with their languorous beauty.

and charm; (but) the wonder is that he did not teach Thee fidelity.

4. Thou art as charming as the Rose, but an associate of worthless (*canaille*); Thou art as precious as gold, but in the possession of aliens.[1]

5. How saucy and sweet Thou art in hunting down hearts! How clever and treacherous Thou art in murdering men causelessly! [2]

6. Thou hast stolen my heart and I willingly sacrifice my life (for Thy sake), for the (true) solace of the Derwish (= Mystic) lies in the lightness of his load.[3]

7. If by chance Thou shouldst pass by the body of Love's victim, speak but a word, so that Thou mayest restore life to his dead carcase.

8. If Thou dost purpose to disturb people's hearts, (then) dishevel (= unloose) Thy tresses, for in every curl Thou holdest a heart.[4]

9. The Beauties of the City of Farkhār would prostrate themselves head foremost on the ground before the worship-point of Thy face like the Idol (that fell) from the Ka'bah.[5]

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[1] By *canaille* and *aliens* the poet means his rivals, who are unworthy of the Beloved, and uninitiated in Love's mysteries.

[2] *Bakhīrah kushtan* means to commit murder without a motive.

[3] A fine idea. The poet means that the Mystic's *summum bonum* is to get rid of everything that weighs down the soul, and obstructs it in its upward flight.

[4] Observe the play on the words *shūrish* and *shūr*. Nicholson (D.S.T., page 258), remarks that "the heart entangled in the Beloved's tresses typifies the lover, spellbound in the contemplation of the mysterious beauty of God."

cf. Hafiz:—

Be guft o gūi zulfi tu dilrā hamīkashad
Ba zulfi dilkashī tu kirā guft o gūst?

[5] *Farkhar* is a town in Chinese Turkistan noted for the beauty of its women and the number of its idols. The poet plays on the double meaning of *but*. The allusion in the second hemistich is to the great idol Hubal in the Ka'bah, which Muhammed destroyed in 8 A.H., when he occupied Makkah by force of arms.

10. Thy sugary (= sweet) mouth is compared to a point, because Thy moon-like face is (like) a round disc.[1]

11. I have written to Thee a thousand letters in succession, for though the answers Thou givest may be bitter, by Thy speech Thou dispensest sweetness.

12. Thou hast surpassed all mankind to-day in charm by reason of Thy beauty, and Sa'di through his sweetness of speech (= fine poetry).

373

1. My life is so lacking in savour in the Beloved's absence, (that) smoke rises to my head from (= I am sorely afflicted by) this hidden fire (of Love).[2]

2. Shiraz has not closed its gate to the caravan, but we are not freed from the bondage of Love.[3]

3. The camel, which lacks the power of controlling (its own movements), must carry a load by reason of its powerlessness.[4]

4. Thou hast drunk the blood of a thousand Wāmiks by reason of Thine attractiveness; Thou hast excelled a thousand 'Azras in charm.[5]

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[1] Note that *shamsah* is an analogue of *qamar*, as *nuqṭah* is of *parkār*. The Beloved's mouth is compared, on account of its minute size, to a point in the circle of Her face.

[2] Professor Browne in his Literary History of Persia (Vol. II, page 539), points out that "Hafiz has taken the first hemistich of this line, and supplemented it by a complete anagram of itself = *Bī dūst zindagānī zauqi chunān nadarad.*

[3] The meaning is that although the gates of Shiraz are open,—Love prevents him from leaving the city. Note the pun on *bastan* and *Kashādan.*

[4] The poet compares himself with a camel controlled by a nose ring, as he is bound in the chains of Love, and has to bear the burden that the Beloved lays upon him.

[5] According to Browne (History of Persian Poetry, page 275-6), the Romance of Wāmiq and 'Azrā, first versified in Persian by 'Unsari, and later by Fasīhī of Jurgān, is said to be based on a Pahlavi original. Neither version of this poem is any longer extant, but there is a poem in manuscript on the same subject written by Sulhī in the reign of the Emperor Akbar.

5. The Chinese painter would become distracted if he were to see Thine outward form (= body), which is all reality (= wholly spiritual).[1]

6. O Thou, at the door of whose mansion the clamour of lovers arises, just like the uproar made by a caravan at (a pool) of sweet water.

7. Thou art fancy free, and to Thee love seems a sport ; Thou wilt not appreciate my disquiet (= unhappiness), until Thine own happiness is destroyed.

8. I used to tell Thee that I would grudge giving my life (for Thy sake) any more ; but I may have been wrong in saying that because) if any substance better than life be possible Thou art it, (and in that case I should be willing to sacrifice my life for Thee).

9. Thou art (as graceful as) a cypress when engaged in the Mystic dance ; Thou resemblest a full moon (in beauty) when occupied in speaking ; Thou art (as glorious as) the Dawn, when (seen) from afar, and art (like) a candle when present in our midst.

10. At first Thou wert not like Thou art now, but (my love) has at last become a reality ; yesterday Thou wert (= ministered to) the pleasures of sense, (while to-day Thou art the support of my soul)[2]

11. The city is Thine, and Thou art the sovereign (supreme) ; (so) pass what orders Thou pleasest, whether Thou pardonest

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[1] The Chinese were accounted expert painters. The poet means that the Beloved's body was so etherĕal that one might say it was all soul.

cf. Firdausi's line :—

Ravānash khiradbūd watan jānipāk
Tu guftī ki bahrah nadārad zi khāk.

[2] Sa'di means that at first his love was profane, but that it has become a spiritual reality. The word *'ishq* must be understood before *ḥaqīqatī.*

me without any good works, or drivest me away without any fault.

12. The face of Sa'di's hope is laid on the dust of Thy threshold; after (= save) Thee he has none (to help him), O Goal of (his desires!) [7]

374

1. One day I said to Her chin, "You are a silver quince." She replied, "If you observed me aright, you would regard me as better than that." [1]
2. If I were to call Thee a sun or a rose, it would also be a breach of manners, (for) Thou art the spheres of the sun and moon, and a whole garden of roses and eglantine.[2]
3. A comely face needs no embellishment, (and) Thou, O fairy-faced (= lovely) Moon! art handsome and beautiful.[3]
4. It is not fitting that people should inquire after me, when (laid) on the bed of separation; (for) does anyone ask one whose whole stock of happiness is destroyed, "Why are you sorrow-stricken?"
5. (Pray) sit Thee down, for in Thy days we have given vent to lamentations, (and) many a tumult will rise up (= subside), wherever Thou sittest down.[4]
6. If Thou callest us Thy slaves, we shall become kings (indeed), and if Thou turnest Thy face from us, we are plunged in misery.

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[7] i.e., Sa'di's hopes are centred in Thee.

[1] The point of the line is the play on the double meaning of *bih*.

[2] The moon and sun were located in the first and fourth Sphere respectively.

[3] cf. Sa'di's line:—

Hājati mashshātah nīst ruedilārāmrā.

[4] Observe the antithesis between *binishīn* and *barkhāst*, and the pun on the double meaning of the latter.

7. No one durst find fault with him whom Thou approvest; no one can reject him whom Thou dost select.[1]

8. The love for the lips of a Sweetheart will sometime be the death of Sa'di, just as that saucy Beauty (= Shirin) killed Farhad by her sweetness.[2]

375

1. By unveiling Thy face, O Beloved! Thou deprivest mankind of self-control, and when Thou passest behind the veil, Thou robbest them of patience.[3]

2. I call Thee a Huri of Paradise; I style Thee a moon at its full; for I have seen no human being with charms like Thine, O Thou Fairy![4]

3. Thou hast imparted to the mirror the reflection of Thy face, or else, how could it have the audacity to stand opposite Thy gaze?[5]

4. If I were to carry a copy of Thine eyes and eyebrows to a painter. I would tell him to portray in such wise the forms of Sagittarius and Jupiter.[6]

5. It would be a pity if such an attractive, fresh-blooming, flower-scattering, tree as Thou art did not spread its shade (= protection) over our heads.

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[1] *Dānistan* is used here in a potential sense.

[2] The play on the double meaning of *Shīrīn* may be noticed.

[3] i.e., when the vision of the Divine Beauty is occulted, the votaries of the Mystic cult give vent to cries of grief, which divulge the secret of their love.

[4] Observe the double antithesis here between *māh* and *Hūr* (= sun, when spelled with the *hāe hawwaz*), and between *ādmī* and *parī*.

[5] In the language of Sufis the phenomenal world resembles a mirror, wherein are reflected the various attributes of Being. (Whinfield's *Gulshani Rāz*, page 10).

[6] *Mushtari*, as being a bright and beautiful star, is compared to the Beloved's eyes, and *Qaus* connotes the meaning of a bow with reference to Her arched eyebrows.

6. I shall never raise my eyes from Thy face to look at another; for the door is better closed to the common herd when Thou art in my house.[1]

7. I have not the option to take my eyes off Thee, and direct them on myself; (but) it is for Thee to decide whether Thou wilt look at me or not.[2]

8. The counsels of the sage do not affect me any more; (so), who is there that will strike up for a while the Qalandar's chant? [3]

9. O Sa'di! Love and lasting peace (of mind) are incompatible; (for) he, who does not travel, would not care to be a soldier.[4]

376

1. Veil Thy face, O Moon of our household! so that Reason may not end in the madness (of Love).

2. The wonders (= wondrous beauty) of Thine Image (in my mind) has closed the eyes of Prudence and Wisdom.

3. By (virtue of) what merit can I (hope to) associate with Thee? By what courage can I escape (from Thy power)?

4. I long to enjoy Thy company, and to shun and be estranged from everyone else.

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[1] Door = eyes, and house = heart.

[2] He is so engrossed in contemplation of the Divine Beauty that he has become lost to self.

[3] The spiritual lover, whose guiding-star is the "inner light" of Divine Love, is always opposed to the Sage, who follows the dictates of Reason, or the intellectual faculty. The *Qalandar*, or wandering monk, typifies here the spiritual lover. He is represented as an outcast, and a profligate, who is careless of conventions, and indifferent to the outward forms of religion.

[4] i.e., the man who is not fond of roughing it had better abandon all idea of leading a soldier's life, or, in other words, no one should engage in Love, who is not prepared to face a life of struggle and hardship.

5. Either Her image (in his mind) will destroy the house of Sa'di, or the Beloved will adopt him as Her house-mate.[1]

N.B —A well-known song in Persia.

377

1. O silvery Cypress ! Thou art bound for the Desert of Love ; (but) Thou art very perfidious to go without us.[2]
2. No one has ever walked so saucily and with so much grace ; art Thou really like this, or dost Thou move thus of malice prepense ? [3]
3. A fairy hides her face from men ; (but) Thou, O fairy-faced One ! go forth unveiled.
4. If it is entertainment that Thou desirest, (then) look at Thyself ; (for) how canst Thou go to (= seek) a pleasanter pastime than that ? [4]
5. (Prithee !) art Thou going to cherish Thy slave, or kill him ? Art Thou going to sit with him awhile, or leave him ?
6. My heart goes with Thee ; but I fear lest Thou mayest depart (and leave me) by reason of (= to avoid) the tumult (Thou createst).
7. We indeed are obedient to Thy commands ; (so) where else wilt Thou go for spoil ? [5]

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[1] i.e., either his happiness will be ruined by seeing only the Beloved's phantom and not Her real self, or She will vouchsafe to him the bliss of Union. Observe the pun on *khānah* and *hamkhānagī*.

[2] The desert of Absolute Being.

[3] i.e., are these Thy real characteristics, or dost Thou assume them deliberately as a pose to spite us ?

[4] A similar idea is expressed in the well known line :—

Agar khwāhī ki gul bīnī rukh i khudrā tamāshā kun.

[5] i.e., if Thy purpose is to plunder hearts, ours are an easy prey, so why go elsewhere ?

8. No heart can save its soul from Thee ; (so) having conquered the city, Thou movest to the desert (country) (for fresh conquests).

9. If Thou wouldst (but) set Thy foot upon my eyes, I will place them on the road for Thee to tread on.

10. Although our hearts are bereft of peace (thereby), still keep on moving in the same (sweet) way, for Thou walkest (so) gracefully.

11. Sa'di's heart and eyes accompany Thee ; (so) never think that Thou walkest alone.

378

1. Art Thou a garden cypress, or a moon, or a fairy ? (or) art Thou an angel, or a painter's portfolio ?

2. Thou possessest (such) a graceful gait, and workest such witchery that the Magician Sāmarī would become powerless before it.[1]

3. Thou wilt pass a hundred times more before his mind's eye, to whose (outward) sight Thou hast been once revealed.[2]

4. Thou passest away, and our hearts follow in Thy wake ; Thou returnest again, and revivest our souls.

5. If Thou, O Beloved! wert present in our midst, like a candle, Thou wouldst attract many a moth around Thee.

6. How long dost Thou wish to keep Thy face concealed ? Thou wearest a veil Thyself, but ours Thou rendest asunder.[3]

7 Some day at last appear (= show Thyself to) mankind, so that whoever looks may behold a fairy.

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[1] Sāmarī was the Magician who made the golden calf for the Children of Israel during the absence of Moses on Mount Sinai.

[2] i.e., he who once sees Thee will not be able to get Thee out of his mind.

[3] i.e., discloses our love secrets.

8. The sun would fall from its watch tower in the sky (= set), when it sees Thee possessed of such a lovely aspect.[1]

9. Day and night I occupy my heart and soul with Thee; Thine image is (graven) on my heart, and Thy name on my signet ring.

10. To such an extent dost Thou exceed all limits in sweetness, that Sa'di will be consumed by the ardour (of Thy love).

379

1. O faithless One! Thou hast bereft us all of our hearts at once. Why, pray, hast Thou done so, O heartless Promise-breaker?

2. O Sovereign of Beauty! Can he have committed some kind of fault that Thou hast all at once removed the shadow of Thy favour from the beggar (of Thy court)?

3. Thou hadst said that Thou wouldst quaff with me the cup of Union; (but), before I had drained a single draught, Thou didst raise the sword of cruelty (to slay me).[2]

4. It was for Thy sake that I withdrew my heart from (other) folk; (but) when I became Thine, Thou Thyself renounced Thy love for me.

5. Friends are estranged from each other by reason of some offence or fault; but Thou hast done wrong in withdrawing Thine heart from me without any offence or fault of mine.

6. For ages Sa'di has put the feet of patience under his skirt, (= exercised patience), (but) I never saw Thee raise Thine head from the collar of fidelity (= show fidelity).[3]

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[1] Observe the pun on the double meaning of *manzar*.

[2] i.e., Thou didst snatch the cup of Union from my lips.

[3] Sa'di means that in spite of patient waiting the Beloved never showed any sign of love or fidelity. Observe the collocation of analogous terms (feet and head, collar and skirt).

380

1. It is night, and a Sweetheart, a candle, wine, and sweets (are at hand) ; it would be a rare boon, if on such a night Thou shouldst meet Thy friends.[1]

2. On the condition that I, slave-wise, should gird my loins in Thy service, while Thou sittest down like a king.

3. What can I do when Patience in Thine absence is unattainable ? I went away (= left Thee) in anger, and came back again to Thee in suppliant mood.

4. Since no Mistress like Thee falls to my lot, while Thou mayest choose a thousand (lovers) better than I.[2]

5. O Darwish ! be content with the colour and fragrance of Spring ; since the gardener will not allow Thee to pick apples and roses.[3]

6. Thy frowning would make no difference (to me) ; (for) wert Thou to utter a thousand bitter (words), Thou wouldst still be sweet.[4]

7. At Creation's dawn, love existed between us and Thee ; a

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[1] Sa'di means that all the requirements of a pleasant party are at hand, and only the Beloved's presence is needed to make it a perfect success.

cf. Firdausi's line :—

Az īn panj shīn rūe raghbat matāb,
Shāh o shāhid o shahd o sham'o sharāb.

Lines 1 and 2, and 3 and 4 are connected.

[2] cf. Sa'di's Bustan :—

Turā bandah azman biyuftad base
Marā chūn tu dīgar nayuftad kase

[3] i.e., the guardian (= his evil passions) will not permit him to pluck the fruit of Union. He must rest content with the hope of Divine favour.

[4] By frowns is meant the occultation of the Divine Beloved by the veil of phenomena (Whinfield's *Masnavi*, page 31). cf. *Gulshani Rāz*, line 754 (Whinfield's edition).

" By a frown of His eye He plunders the heart,
By a smile on His lips he cheers the soul.

thousand years elapse, (and) Thou art still as Thou wert at first.[1]

8. The force (power) of Love bridles the heads of lions, just as the nose-ring leads a camel.[2]

9. It is through his good fortune that Sa'di is fettered in the bonds of Thy love. How lucky is the pigeon that has become the prey of a Royal falcon (like Thyself) !

10. O Believers ! I have no patience away from a fair face ; ye have your own religion and I have mine ![3]

381

1. Is it a rose (we see) or an idol, or a moon or (the Beloved's) face ? Is it night, or jet, or musk, or Her (raven) tresses ?[4]

2. I do not imagine that (even) in the Garden of Paradise there grows a cypress like Thee on the banks of the stream.

3. Thou art so sweet-lipped and eloquent that the poet is baffled (in his attempts) to describe Thee !

4. A cry of " Help ! O Lord ! " escaped our lips on account of Her fragrance, (and we said) " O breeze ! whence did you waft this perfume ? "[5]

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[1] *Azal* = eternity without beginning, and is opposed to *abad* = eternity without end. This refers to the Deposit of Divine Love which was entrusted to man at the Creation (Qurān XXXIII, 72).

cf. Hafiz :—

Marā rūzi azal kāre bajuz rindī nafarmūdand.
Harān qismat ki ānjā shud kam o afzūn na khwāhad shud.

[2] A reference to the omnipotence of Love.

[3] Sa'di here contrasts the spiritual cult of Divine Love, which he practises, with the religion of orthodox believers, whose minds are obsessed by the supposed importance of outward forms and observances. The last phrase is in Arabic and is probably a proverb.

[4] An example of the Figure *tajāhul ul 'ārif.* It will be observed that the terms in the first hemistich connote the idea of brightness, and those in the second of darkness to correspond with the Beloved's face, and hair respectively.

[5] *Alghyās*, literally = " a cry for help," is also used to express the idea of wonder or admiration.

5. Ho there! O beauteous Cup-bearer with the ruddy face! Wash away all sense from us with the water of wine! [1]

6. O perverse charmer! what a disturber of the city's (peace) art Thou! O Rose-petal adorned with natural beauty! what an ornament Thou art of the feast!

7. O my heart! since you have fallen on the Polo-field of Love, you must needs become distracted like a ball.

8. O heart of mine! if you are in love, keep on burning (with anguish), and being resigned (to the pain). O body! if you are a seeker (of the Beloved) continue to ask (the way), and hasten (in your quest).

9. (She said, " be ready to) sacrifice your life in the Path (of Love), or give Me up; either place your head at this door, or seek some other (Mistress) than Me.

10. My ill-wishers reproach me, (saying), " How long will you endure (such an) ill-tempered Mistress?"

11. But it is impossible for Sa'di ever to desert the Beloved, (so), O my enemy! Say what you like (= reproach me as you will).

382

1. The Mystic cares nothing for good reputation: (for) what concern can intimates have for the talk of the vulgar herd (the uninitiated)? [2]

2. O black spot (= mole) on the green down (of Her cheeks)!

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[1] The Cupbearer here typifies the Divine Beloved, who purifies the heart of self through the rapture of spiritual love.

[2] The Sufi always poses as a rake and a profligate, careless of the world's esteem, and indifferent to the outward observance of religion. *Khāsān* = spiritual lovers initiated in the Mysteries of Divine Love, and *'āmī* = the uninitiated followers of orthodoxy.

you are a pretty speck (= grain), but you are too near the edge of a snare.[1]

3. A Huri does not leave Paradise, (then) whence art Thou? The moon is not found on the earth, (then) who art Thou, O moon-faced (Beauty)? [2]

4. If the garden-cypress should mark how gracefully Thou movest, no one would see it proudly swaying again in the garden.

5. If the full moon were to look some day at Thy sun-like (= bright) face, it would acknowledge its own imperfection.

6. The parrot would not again deem it right to peck sugar (= talk sweetly), if it were to see Thy pistachio-like (= tiny) mouth when Thou art speaking.

7. Thou art peerless in beauty, and of infinite grace; (but) Thou art fickle in love, and faithless in keeping Thy promises.

8. A captive in Thy service is more worthy (noble) than a Prince; a slave in Thy presence is happier than a king.

9. I renounced all earthly concerns, and won safety through my aloofness from the world; (for) a penniless beggar has nothing to fear from a robber.[3]

10. The novice (in Love) will be burned to-morrow (at Doomsday) with the brand of Hell, because to-day (= in the present life) the fire of (Divine) Love has not removed his rawness (= immaturity).[4]

11. Every moment my fancy uplifts its head in a different place

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[1] In Sufi language mole = the point of indivisible Unity; cheek = the Divine essence in respect of the manifestation of all its names and qualities; down = the world of pure spirits, which is nearest to Divinity (Whinfield's *Gulshani Rāz*, page 76-77). Note the introduction in the second hemistich of the analogous terms *dānah* and *dām*.

[2] cf. Sa'di's line :—

Gar guyamat māhi mah bar zamīn na bāshad.

[3] As Sa'di has renounced the world he is safe from all worldly temptations.

[4] i.e., because the fire of Celestial Love had not purged the heart of its evil passions.

(= my thoughts run riot, so) let us see, forsooth, what wil befall me from this (steed of Imagination) that has got out o: hand.[1]

12. O Sa'di! when you have escaped from (the trammels of) existence, you become independent of mankind; (for) once the goblet is shattered there is no fear of the stone.[2]

383

1. For a life-time we underwent (the agony of) suspense in expectation of (seeing) the Beloved; (but) our hopes were unfulfilled.
2. Not a single wish of mine was accomplished in regard to the happiness of Her Union; while a load was laid on my heart by the misery of Her separation.
3. Every moment the grief at Her separation has seared my heart with the brand (of pain); every instant the hand of Her absence has broken a thorn in my heart.[3]
4. O Thou whose tresses are a noose, and whose eyebrows are a bow! O Thou, whose figure (resembles) the cypress, and whose face is (as fresh as) the springtide.
5. I know Thou art unconcerned about the anguish of Sa'di, whose eyes gush blood through expectation (of Thy coming).

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[1] The poet means that his heart is disquieted by the constant change of emotions, now darkened by the veil of plurality, and sunk in the Hell of carnal affections; now raised to the Heaven of spiritual aspirations, and brightened by epiphanies (Whinfield's *Gulshani Rāz*). In the second hemistich the poet compares his unbridled fancies to a runaway horse, and does not know where they will lead him.

[2] *Hasti* = contingent or phenomenal Being. He means that when your soul has shaken itself free from the clogs of phenomenal Being, you can dispense with the world and all earthly ties, for when the "fleshly tabernacle" is destroyed, you need not fear further what man can do unto you.

[3] i.e., caused me untold anguish. Note the occurrence of the analogous terms *dast* and *pā*.

6. Help lovers, for it will enhance your joy; give ear to this saying (advice) for it is a memorial (of Sa'di).[1]

384

1. The value of the rose is lost when Thou enterest the rose garden, and the water of life trickles (from Thy lips), when Thou speakest.
2. The peacock and the partridge will no longer display all their showiness and grace of movement if Thou shouldst walk.
3. How often, prithee, O heart of mine! have I advised you to close your eyes lest you may become a captive (to Love)?
4. A moon so lovely does not exist; (but) perhaps Thou art a sun? No heart can be so hard; (but) perchance Thou art a flint?
5. If Thou shouldst approach Love's victim a hundred times, he would still cherish a hope in expectation of Thy return.
6. It is forbidden to draw the shield over one's face to ward off (the blow of) Thy sword; (so) I will not oppose Thee if Thou shouldst fight with me.
7. There is no one left who does not become distraught at the sight of Thee, O Sweetheart! when Thou appearest from behind the veil.[2]
8. O Zephyr! you would not speak again of the rose and the hyacinth, if you were to blow on the curls of Her hair, and the roses of Her cheeks.[3]
9. I wish that I could monopolize Thy love; (for) it would be a pity if Thou shouldst enter the hearts of strangers.

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[1] Sa'di here addresses the reader.

[2] The contemplation of the Divine Beauty unscreened by the veil of phenomena throws the spiritual lover into an ecstasy of delight.

[3] The poet makes pretty play here on the double meanings of *gul* and *sumbal*.

10. O Sa'di! your poetry has stolen many a heart with such (beauty of) form, and (sublimity of) thought do you adorn it.

385

1. If I should lose my life in my love for Thee, (such) a trifling loss would be easy to bear.
2. O Thou who purposest my destruction! have patience till I take one look at Thee.
3. It is not Thy beauty that amazes me, (for) I have a certain modicum of wisdom according to my capacity.[1]
4. (But) I am astonished at the attributes of the Almighty, who has created such perfection in a human being.[2]
5. The truth is, it would be wrong to look at such a face, and afterwards at another.
6. If Thou shouldst frequent (people's) habitations, Thou wouldst rob men and women of their senses and self-control.
7. I long to be the dust of Thy feet, so that perchance Thou mightest pass over my head.
8. The foolish guardian has right on his side; (since he had protected Thee from his enemy).[3]
9. As Thou art such a beautiful mirror, it would be a pity if Thou shouldst fall into the hands of the sightless.[4]
10. Sa'di's sighs, which make an impression (even) on mountains, make none on Thee, O hard-hearted One!

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[1] The poet means that he has enough sense to feel surprised at the Beloved's dazzling beauty.

[2] *Bechūn* = the Matchless One, a phrase often used to express the Almighty. Sa'di is here referring to his spiritual director.

[3] Literally = "He had stood before the enemy like a shield," the enemy in this case being Sa'di.

[4] i.e, Thy face is a reflection of the Divine attributes and it would be a pity if it were looked at by those who did not appreciate its Divine meaning.

11. I have been accustomed to call a stone hard all my life; (but) when I saw Thee, Thou proved harder than any stone.

386

1. No one has appeared any whence endowed with such beauty (as Thine); no mother will again produce a child like Thee.[1]
2. The sun will set if Thou dost not veil Thy face, for it is said that there is no room for two suns in one country.
3. I am the first in whose eyes Thou didst seem the fairest sight in all the world.[2]
4. I never (before) betook myself to the Tavern of Love; (but) to-day my desire for Thee vouchsafed me a cup (of the wine of Divine Love).[3]
5. Either there does not exist anyone in the world with a face as lovely as Thine, or there does; and (anyhow) I cannot care for anybody else but Thee.
6. I never heard that a cypress produced such fruit as the rosy face, and almond eyes on Thy cypress-like (graceful) figure.[4]
7. Thine is such a face that, if the bright sun were veiled, it would shed as much effulgence as a star on a dark night.
8. Do not associate with me (openly); for people would be filled with envy if they saw a jewel in the hands of a beggar.[5]

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[1] Literally = " has entered from any door."

[2] The meaning of this line is obscure, but the poet seems to explain that he is so overwhelmed with his own conception of the Beloved's beauty that he has come to think that no one else had discovered it before. Note the play on *naẓar* and *manẓar*.

[3] The poet says that in his unregenerate days, the Divine spirit was not immanent in his soul, but now his heart is filled with the rapture of spiritual Love. *Kharābāt* also means desert, and in this connection compare *Gulshani Rāz* (Whinfield's Edition):

Kharābāti kharāb andar kharābast.
Ki dar ṣahrā i o 'ālam sarābast.

[4] The cypress of course is a fruitless tree.

[5] Sa'di does not wish the Beloved to associate with him openly, as it would

9. I would not abate a single hair-breadth of my love for the Beloved, even though She should lance me with each hair-tip of Hers.[6]

10. Some day perhaps Thou wilt set out to visit Sa'di, so that he may place a (his) head on each step of Thine on the road.

387

1. I thought to practise intrepidity for awhile, (and) not surrender my heart to any Mistress.[7]

2. (But) he, whose eyes have looked on Thy beauty, will never lend his ears to counsel;

3. Especially ours, whose connection with, and attachment for Thee, dates from the dawn of Creation.

4. I swear by Thine head that I will not tear Thee from my heart; ask not of me a more solemn oath than this.

5. Lay aside Thy veil at least for one moment, so that Thy yearning lover may be comforted.

6. Mother Nature is not so old (as she is represented), since she has produced a child like Thee.

7. Farhad's wound might have been a little better, if Shirin had not sprinkled salt upon (= inflamed) it.

8. Would that I might be the dust on Thy path, so that perchance Thou mightest cast Thy shadow over me![8]

9. What can a bond-slave do, who fails to perform loyal service for his master?

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divulge his love secret, and excite the envy of his less favoured rivals, or, in other words, he expresses a wish for intimate communion with God.

[6] The point of this line is the play on the double meaning of *mūī*.

[7] This line is connected with the two succeeding ones. Observe the triple play on the word *dil*.

[8] A reminiscence of the Quranic expression, "And the misbeliever shall say, Would that I were dust!" (Sūrah LXXVIII, 40).

10. O Sa'di! The time for good reputation is over; (now) is the occasion to make love for awhile.[1]

388

1. What person resembles Thee so that I might say that Thou wert like her? (For) Thou hast surpassed in beauty whatever has been manifested to the sight.
2. Thou art subtle in essence and soul, and rare of figure and form; Thou art elegant in apparel, and delicate of body, and a marvel of outward beauty and inward nature.
3. A thousand eyes, like moths, are in love with Thy beauty; I am devoted to the Fortune of that person, the candle of whose assembly Thou art (= whose assembly Thou dost adorn).[2]
4. What difference can my pain make to Thee who feelest no pain? How canst Thou, who art on the banks of the stream, appreciate the condition of one who is thirsty?
5. I never beheld a human frame endowed with such delicate grace and purity (as Thine); (for) Thou art the water of the Fountain of Life, and Thy clay is fragrant with *ghaliyah* (perfume).[3]
6. O Zephyr of the Garden of Paradise! I know not what manner of breeze you are. O Breeze of the Rose-garden of the Beloved! I cannot comprehend what fragrance you have.[4]

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[1] Reputation and good name connote the idea of self, and this must be abandoned before the Mystic can aspire to the rapture of Divine Love.

[2] i.e., I envy the good fortune of that person whose house Thou dost grace with Thy presence. Note the appropriateness of *candle* to *moth*.

[3] *Ab o gil* is the usual phrase for the human frame. The play on the words *āb* and *khāk* may be noticed. *Ghāliyah* was a compound perfume highly esteemed in the East.

[4] i.e., the Breeze that wafted to him the fragrance of the Beloved, or in Sufi parlance, Divine Inspiration.

7. If I should draw a breath of Love from my sincere (= selfless) heart, do not be surprised if the ardour (of my love) set fire to an insincere (= self-centred) one.[1]

8. Tell no one that your foot stumbled against the stone of Love; for, he would reproach you, and say, "Why do you not run (after Her) on your head?"[2]

9. A heart cannot be attached to two sweethearts, nor can it admit two loves; (so), if you are congenial to Her, abandon self.[3]

10. Even now, (while I am alive), pour the water of Life down my thirsty throat, and do not wash me with tears when I am dead.[4]

11. O Sa'di! what desire of yours can be fulfilled by your own will? (For), if (the Beloved) does not grant your wish, who are you that you should seek (its fulfilment)?[5]

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[1] Sa'di means that the ardour of his selfless passion is so great that it would even kindle the fire of Divine Love in the heart of one who is insincere or self centred. The words *yaktu* and *dutu* also connote the ideas of unitarianism and dualism.

[2] The point of the line is the antithesis between *foot* and *head*. He means to emphasize the zeal with which the quest of the Beloved should be pursued.

[3] Self-love and love for the Divine Beloved are incompatible. You must efface your entire phenomenal self-existence if you wish the Divine Grace to enter your soul.

cf. Qa'āni :—

Rasmi 'āshiq nīst ba yakdil du dilbar dāshtan :
Ya zi dilbar ya zi dil bāyīst dil bardāshtan

cf. also the Masnavi :—

Bāng zad yārash ki bar dar kīst ān :
Guft bar dar ham tuī ay dilsitān !
Guft aknūn chūn manī, ay man, darā ;
Nīst gunjāi du man dar yak sarā.

[4] i.e., your love and sympathy would be useless then.

[5] The Mystic must annihilate self, and subordinate his will to God's if he wishes the Divine Light to illumine the darkened chambers of his heart.

389

1. Why have I surrendered my heart to Thee, who (only) breakest it? Or what have I done that Thou dost not cast another glance at me?

2. My heart and soul are absorbed in Thee, while my looks are directed to the right and left, so that my rivals may not realize that Thou art my Beloved.[1]

3. Others pass out of the mind, when they pass out of sight, but Thou art firmly fixed in (penetrated) my heart like the soul in a body.[2]

4. Thou art a Phœnix, and I a miserable, helpless beggar; I should be a king, if Thou wouldst but cast Thy shadow over me.[3]

5. Slave-like I come to do Thee obeisance, and render Thee service, and, if Thou dost not deign to answer me, arrogance and egotism must be imputed to Thee.

6. A (perfect) man is willing to fall at Thy feet like a ball, in order that Thou mayest strike him with the bat of that silver arm of Thine.[4]

7. The drunkard who is lost to sense through wine is "unjust and ignorant," (whereas) intoxication from (Divine) Love and selflessness is commendable.[5]

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[1] In other words, so that the evil elements of self may not obstruct his communion with God. Observe the play on the words *nazar* and *manẓūr*.

[2] cf. Thomas à Kempis (Imitation of Christ, Book III), "And when he is out of sight, quickly also is he out of mind."

[3] An allusion to the auspicious influence of the Huma's shadow, which turns a beggar into a king.

[4] i.e., the spiritual lover welcomes even pain, if it is endured for the Beloved's sake and at Her hands. It will be remembered that the Persian word *gham* denotes both Love and Pain, which are synonymous according to the Sufi creed.

[5] This is a quotation from the Qurān (Sūrah XXXIII, 72); *innahu kāna ẓalūman*

8. If Thou shouldst move gracefully in the garden (gifted as Thou art) with such attributes and qualities, the gardener on seeing Thee would say that Thou wert an orchard cypress.

9. I cannot eat fruit from the branch of my hope in Thee, for I feel certain and sure that Thou wilt destroy me.[6]

10. A poor man's viands are (only) eaten on account of their sweetness and richness; (so) O Sa'di! practise glibness of tongue, and sweetness of speech.[7]

390

1. Ask me not saying, "Have you remembered me at all?" For, indeed I have never forgotten Thee.

2. How lovely Thou art, and still so faithless, that a whole city is in love with Thee, while Thou carest for no one.

3. Why is it, O coquettish Beloved! that we are at peace with Thee, while Thou art in arms against us?

4. The givers of cold comfort offer me advice, saying, "Give up your love for Her before you become pale."[8]

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jahūlan = "verily (man) is ever unjust and ignorant." This was with reference to the acceptance of man of the Trust (- the Faith, or Love, according to the Sufis), when it was offered to the Heavens, the earth, and the mountains, and refused by them. The adjectives *ẓalūm* and *jahūl* are forms of Arabic intensives. Sa'di means that the man who gets drunk from grape wine is unjust (to himself) and ignorant (of his own good), whereas the perfect life consists in selflessness and divine Rapture induced by the wine of Spiritual Love.

[6] Sa'di compares his hope of Union to a fruiting tree, which he is convinced the Beloved will root up, and hence the phrase *bīkh bakani* is introduced to carry on the metaphor. He means that he must suffer *fanā* in order to enjoy *wasl*.

[7] A poor man's feast is valued on its merits, and only eaten for its sweetness and relish, whereas the food at a rich man's table is swallowed however plain and insipid it may be. So Sa'di's poetry will be enjoyed only if it possess real freshness and charm.

[8] Note the appropriateness of *sard guyān* to *sardī* in the next line with which this verse is connected.

5. They do not know that the fever of those who are lovesick on Her account will not subside through any coldness (on Her part).[1]

6. But there is no resource (available) against the Guardians; for they resemble thorns and Thou the Rose.[2]

7. If you associate with Belles, you must fold up the carpet of (= ruin) your good name.

8. Hold no further converse with me, O rose-scented Breeze! for you have made me mad like the nightingale.[3]

9. Why does not the pain (of Thy love) pluck out (= destroy) Sa'di's life? It is because Thou art (the cause of) his pain, as well as its cure.

391

1. If Thou drawest Thy bow against us, we shall throw down our shields (= surrender); let (= it does not matter if) our hearts be unhappy, if (only) Thou art pleased thereby.

2. If Thou shouldst slay us, we are Thy slaves (to command), and if Thou dost cherish us, it is permissible (on Thy part); we are attached to Thee; why art Thou estranged from us?[4]

3. Thou hast said "If you cannot stand the pain of (My) Love,

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[1] Observe the antithesis in this line between *ḥarārat* and *sardī*.

[2] Evil passions veil the human heart from the Divine Vision, as thorns guard the Rose from pilfering hands.

cf. Milton's Paradise Lost:—

"Flowers of all hue, and without thorn the rose."

[3] As the morning breeze maddens the nightingale by unfolding the petals of its mistress, the rose, so Divine Inspiration opens the Mystic's heart, and makes him yearn for Union with the Beloved.

[4] The words *mustānis* and *mustawḥish* (tame and wild) are applied generally to animals.

then have recourse to flight," (but) how can I flee, as long as Thou castest Thy noose around me ?

4. I close my eyes lest He (= God) might consign me to Hell ; (but) I look again, and find myself very much like an inhabitant of Paradise.[1]

5. The supreme excellence of Thy sword-handle, O Beloved! consists in the fact that, if Thou slayest me with it, people would envy me (my good fortune).[2]

6. The enemy does not understand the cause of our cries. He who is wounded by (Divine) Love has no resource but silence.[3]

7. O Thou, who art fancy-free ! how long can one try to quench the fire (of love) ? For the glow of Thy beauty has deprived my ruddy face of its complexion.[4]

8. A man in his senses cannot enjoy the pleasures (of life) by reason of his being a prey to care ; (so) O Cup-bearer of the Assembly ! bring him that cup of insensibility.[5]

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[1] This is commonly quoted in the East, and is esteemed as one of the prettiest of Sa'di's verses. The meaning is that he was at first afraid to open his bodily eyes lest the lure of earthly Beauties might lead him to eternal damnation, but, when he contemplated the beauty of the Divine Beloved with the eyes of the spirit, he felt as if he were transported to Heaven.

[2] i.e., death to self by the Beloved's sweet influence is to the spiritual lover the acme of bliss.

[3] He means that his love is too deep for utterance, for the language of the heart is silence (Nicholson's D.S.T., pages 272 and 293). cf. Whinfield's Masnavi (page 326) :—

> "Though I utter cries, you hear them not ;
> Sensual ears, however sharp, are deaf to my cries."

The carnal man (*khasm*) cannot hear the cries of the spiritual lover (*majrūhi 'ishq*).

[4] *Salīm* also means "gentlehearted," but here I think it must denote "heart-whole," in contra-distinction to his own heart-sick state. The meaning is "how long can self-restraint be practised by a lover consumed with the fire of love ?" The point of the line is the clever double play on the words *āb* and *ātash*.

[5] Sa'di means that unless a man is so lost to self through the rapture of Divine Love that he recks nothing of earthly cares, he is devoid of the Mystic sense (*zauq*),

9. O Sa'di ! blame not him, who is intoxicated with the wine of (Divine) Love ; for you too would get drunk if you tasted some of that wine.

392

1. I would not turn my face from Thee even though Thou shouldst torment me ; for to suffer disgrace at the hands of dear Ones is pleasant.
2. I have allowed Thee to use whatever weapon Thou mayest wish to kill me with, except the sword of indifference.[6]
3. Thou art too dear and sweet to my heart for me to turn sour (= sulk) at Thy bitter words.[7]
4. (It matters not) whether Thy purpose is (to give me) a blessing, or abuse ; (so) utter it from those sweet lips of Thine, for Thou rainest honey (from them).
5. If Thou shouldst go a-hunting, no beast of the chase would flee from Thee ; for to be caught in Thy snare would be a pleasure.
6. In the expectation of a sick visit, which the Beloved might pay, the malady of the love-sick patient would be grateful to his heart.
7. If Thou shouldst give me poison I would quaff it like (as

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and cannot appreciate the delight that spiritual love engenders. "The cupbearer is God, who intoxicates all creatures with the rapture of Love." (Nicholson's D.S.T., page 207).

[6] Sa'di expresses the belief that it is better to excite some feeling in the Beloved than none at all, and that cold indifference is harder to bear than active hostility itself.

[7] The point of this line is the collocation of the analogous terms, *sweet*, *sour* and *bitter*.

readily as) honey ; (but) on condition that Thou dost not hand it to the Guardian (to give me).[3]

8. Thou goest away (= leavest me), while my heart and soul are devoted to Thee ; but what is the good, since Thou payest no regard to me ?

9. If Fate should afflict Thee with the pain of a love like mine, Thou wouldst thereafter count as naught the sufferings of all mankind.

10. Ask the length of the night from the eyes of afflicted (lovers) ; for whatever is easy in Thine eyes (to bear), Thou regardest as easy (for others).[4]

11. My story and that of Majnun resemble each other ; (for) we both failed to attain (our end), and died in the quest.[5]

12. O Sa'di ! make lament if you have no means of (winning) Union (with the Beloved) ; for helpless (lovers) have no recourse but weeping.

393

1. I did not know at first that Thou wert unkind and faithless ; it would be better to make no promise at all than to make one and break it.

2. My friends reproach me, asking why I had surrendered my heart to Thee ; (but) they ought first to ask Thee why Thou art so lovely ?

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[3] He is ready to endure the sufferings of love if they come to him through spiritual channels.

[4] i.e., you cannot estimate the sufferings of lovers, unless you go through the fire of love yourself.

[5] cf. Hafiz :—

Shammahe az dāstāni 'ishq i shūrangīzi māst
In hikāyathā ki az Farhād o Shīrīn kardahand.

3. O you, who have told me not to run after the Beauties of the Age! What a great difference there is in our points of view in this sea of anxiety! [1]

4. It is not a mole, nor a chin, nor dishevelled tresses, that have stolen the Mystic's heart, nay, it is a Divine Mystery.[2]

5. Remove Thy veil, for the alien (= uninitiated novice) cannot perceive this (fair) face of Thine; (for) Thou art too big to appear in a small mirror.[3]

6. I durst not knock at Thy door through fear of the Guardians; (but) this I can do, (namely), visit Thy quarter to beg.[4]

7. Love's (anguish), and penury, and notoriety (scorn), and reproach, are all easy to endure; but I cannot bear the burden of separation.[5]

8. It is the day for the pleasure-ground, and music, and the river-bank, and diversion; in the whole city there is not another heart left for Thee to steal away.

9. I had thought that, when Thou camest, I would tell Thee of my heart's sorrow; (but) what can I say to Thee? for, when Thou dost come, grief leaves my heart.

10. The candle must be removed from this house of ours, and be extinguished, so that our neighbour may not know that Thou art there;

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[1] For the use of the reduplicated *kujā* cf. Hafiz :—

Ṣalāhi kār kujā o man kharāb kujā
Bi bīn tafāwatı rah az kujāst tā ba kujā.

Sa'di means that his point of view on the subject of Love differs so widely from that of his adviser that there can be nothing in common between them.

[2] i.e. the mysterious influence of Divine Love.

[3] The uninitiated novice lacks the capacity of seeing the Divine Vision, as his heart (the mirror) is too narrow to reflect the fullness of Godhead, so the Beloved is adjured to reveal Her beauty to Her admiring intimates (Mystics).

[4] Evil passions veil the Beloved from his eyes, but he can at least pray for grace to overcome them.

[5] *Darwīshī* is used here in the Mystic sense of poverty of self.

11. Sa'di is not one who would ever flee from (= avoid) Thy noose; for he knows that Thy bondage is pleasanter than liberty.
12. People tell me to go away and surrender my heart to another's love; (but) I cannot cherish two passions, especially in the reign of the Atabeg.[1]

N.B.—This is a well-known song in Persia.

394

1. Thou art my precious Soul, and my revered Friend: (so) issue what orders Thou pleasest for Thou art the arbiter of my existence.
2. May neither sorrow, nor harm, nor pain, be Thy lot! for Thou art the comfort of my heart, and the solace of my soul, and the repeller of my grief!
3. Perform (if Thou so desirest) a thousand (acts of) violence, and harshness (against me); it would be easy to bear cruelty at the hands of one like Thee, for Thou art an old benefactor (= Thy kindness is of old).[2]
4. I do not know which of the two is more beautiful, Thy head or Thy feet; (but) what room is there for discrimination, since Thou art lovely from head to foot?
5. Although my wounded heart suffers a thousand pangs at Thine hands; (it matters not for) Thou art still the balm of my wound, and the anodyne of my pain.

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[1] Observe the play on *duhavāī*, which also means "disloyalty," and thus conveys a subtle compliment to the reigning Prince of Shiraz.

[2] Sa'di means that the Beloved's cruelty is kindness in disguise.
cf. the Masnavi (Whinfield's Edition, page 430):—
"The tears, which are shed because of His chastening,
Are very pearls."

6. Thou movest so (gracefully) that the eyes of both the infidel and the Believer are directed towards Thee; for Thou art both their point of worship and their idol.

7. It is not fitting that such beauty (as Thine) should be seen by every eye, unless Thou breathest the name of God around Thyself.[1]

8. I do not say that Thou art a rose (stuck) on the top of a moving (= graceful) cypress; nay, rather, Thou art a world-illumining sun fixed upon a banner.[2]

9. Who can capture a dark-eyed, musk-scented, (prey) like Thee; for, like the musk deer, Thou art scared of (shunnest) men.[3]

10. Although Sa'di's noose may make a prey of the fierce lion, Thou dost not fall into his snare; for Thou art a sacred deer.[4]

395

1. Welcome! O ambergris-scented Zephyr! tell me news of that angry (Beloved).

2. She is a sweetheart, weak in love, (but) strong (= harsh) in cruelty, with a friendly face, (but) an inimical disposition.

3. The next time She wills my destruction, let Her slay me in my innocence, and not to seek an excuse.

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[1] i e., to serve as a charm to protect Thee from the Evil Eye. Observe the play on the word *nazar*.

[2] The beauty of the Beloved's face and figure are described under a double metaphor (*istidrāk*) here.

[3] i.e., the Godhead transcends phenomena.

[4] This is an allusion to the deer found within the sacred precincts of the *Haramul Mekkah*, which it is unlawful to molest. Within these limits, which are carefully marked by boundary pillars, no arms may be carried, no fighting is allowed, no game may be molested, no thorns removed, and no grass cut. (Hughes' Dictionary of Islam).

4. I fear that the thirsty (lover) will perish, unless the water that has flowed down the stream returns.

5. I have observed that Love when confronted by Patience resembles the case of fire and cotton, or a stone and an earthen jar.[1]

6. Let him, who purposes to engage in Love, wash both his hands of (= renounce) self-interest.

7. As long as you are the captive of the curve of (Love's) bat, you must suffer like the ball.

8. Kings have treasure, a cavalcade, and a retinue; (but) Gnostics (revel in) the Mystic dance and ecstatic cries.[2]

9. O Sa'di! your poetry describes the tumult of Love in a mellifluous style.[3]

10. Such eloquence is not vouchsafed to everyone; (for) aloes does not exhale its fragrance unless it is burned.[4]

396

1. Blessed is the hour when you sit (in sweet communion) with your Mistress; (but) She will burn you when you are near Her, (and) unless you sit away from Her.

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[1] i.e., Love exhausts his power of patience just as fire consumes cotton, or a jar is shattered by a stone.

[2] Sa'di here emphasizes the distinction between the worldly delights of earthly rulers, and the spiritual pleasures of the Mystics. The phrase *Hā yā Hūi* may be derived from the exclamation so frequently uttered by Sufis in the course of their *daur* or circular dance.

[3] Observe the play on the double meaning of *shūr*. *Ṭaba'* literally means poetical genius.

[4] i.e., only a poet, whose heart has been burned in the fire of Love, can express his thoughts in beautiful verse.

2. Eagles rend the talons even of the iron-clawed falcon ; it is your best game to associate with the sparrow.

3. Should you be burned (in the fire of Love), it is not fitting that a cry should escape your (lips), if you wish, like the moth, to stay near the flame.

4. If Thou hast been happy in our company, then be reckless (of convention) like us ; for as long as Thou sittest (= remainest) self-controlled (= sober), Thy friends will not get up drunk (= lose self-restraint).[1]

5. Drink the wine (of spiritual Love) at once, so that you may be able to renounce worldly desires, and so that, when He (= God) (comes) to sober you, you may not remain (sunk) in a state of intoxication.[2]

6. The lust of the belly will some day make you a prey to ants, if, like the bee, you frequent every place where sweets abound.[3]

7. You are captivated by the phenomenal appearance of things, because you do not look into their spiritual reality ; (but) this demon (sensuality) will be forgotten by you, if you associate with a Huri (spirituality).[4]

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[1] Sa'di asks the Beloved to throw off Her veil, and display Her beauty to Her love-intoxicated votaries, who otherwise would not join in the Mystic dance with reckless abandon and ecstatic rapture.

[2] The meaning of this obscure line seems to be that when God restores you to sobriety after the spiritual ecstasy is past, you must not sink once more into the intoxication of worldly desires.

[3] If you pamper the body " the fleshly lusts which war against the soul " will in the end prove your destruction. Ants are fond of sweets and their destructive propensities are well known.

[4] Nicholson says (in his edition of the D.S.T., page 286), the human mind, by the necessity of its nature, cannot form any idea whatsoever except through the medium of symbols, images, and impressions—all these whether sensual, or spiritual, partake of Not-being, and therefore veil and obstruct the Divine Light." The Devil is often contrasted with a Huri in Persian poetry. cf. Whinfield's Masnavi, page 80 : " Through Love the Devil becomes a Huri."

8. I do not think that you will win Union with the Beloved, unless you remain cut off from all that the world contains.[1]

9. You can (only) tell the difference between sleep and wakefulness, when, like Sa'di, you pass the dark night in loneliness.

397

1. Do not distract the heart, which Thou hast made familiar with Thy love, (and which) Thou hast cruelly trampled under the feet of Thine absence.

2. Thou hast said that Thou wouldst not run Thy pen over (= destroy) Thy lovesick admirers, but Thou hast done so; Thou didst say Thou wouldst not practise cruelty against Thy lovers, but Thou hast done so.

3. Thou spokest me ill, yet I am content. God forgive Thee! Thou spokest well. Thou calledst me a dog, and I am pleased. May God reward Thee! Thou didst me a kindness.[2]

4. God Almighty! what a face is that which annihilated my existence, as soon as its auspicious manifestation came into being from its Mother.

5. What kindness is this that Thou hast shown! (But), perhaps, it was only a slip of the tongue on Thy part; what (sweet)

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[1] i.e., you must renounce the world and its attractions, if you aspire to spiritual Love.

[2] The first hemistich of this line is quoted by Hafiz in his celebrated Ode, which begins: —

Agar ān turki shirāzī badast ārad dili marā.

Verse 7 of this Ode (VIII, of Ritter's Edition), runs as follows:—

Badam guftī o khursandam 'afākallahu nīkūguftī
Javābi talkh mīzībad labi la'lishakarkha rā.

This device is technically known as *tazmīn.*

words are these that Thou hast written ? (But), perchance, it was a slip of the pen that Thou hast made.[1]

6. Thy favour would (now) be more fitting, for I have undergone the correction of Thy cruelty ; scatter roses (now) over my head, for Thou hast pierced my feet with thorns.

7. O my heart ! consider it a rare piece of luck, if some day you win to joy after so much long-suffering, which you have experienced under the burden of Love.

8. It may be that the dawn will break on the night of Sa'di's sorrows, for Thou hast made him wasted and thin like a candle in the early morning.[2]

398

1. O my Darling ! the time has come for Thee to link Thine heart with Love, for my desire for Thee has reached the last limits of its endurance.

2. It is strange that Thou, endowed as Thou art with such an agreeable disposition, should veil Thy face from Thy slaves ; it is extraordinary that Thou, gifted as Thou art with such a well-balanced (= pleasant) nature, should shut the door on Thy friends !

3. Thou art so happy and patient, that Thou imaginest we are just as happy and patient as Thou art.

4. Didst Thou not say, O faithless Beloved ! that Thou wouldst

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[1] i.e., Thou didst not mean to be so kind as Thou didst pretend.

[2] Sa'di compares himself to a candle, which is usually burned to the socket, and gives forth a feeble flicker in the morning light, and, as he has become thin and wasted through Love, he hopes that the night of suffering may be reaching its end, and the dawn of joy at hand.

never break off relations with us? (But), perhaps, Thou hadst resolved in Thy mind not to attach Thyself to us (at all).

5. How great are the comfort and mercy vouchsafed to that person's vision, whose object of sight (= Beloved) Thou art! How bounteous are the (Divine) favour and felicity of that father whose child Thou art! [1]

6. The prey can (only then) be killed, when it is securely caught in the snare; (so) Thou didst uproot the tree of Union, when I had firmly planted the root of Love (in my heart). [2]

7. Before this I used to enjoy in seclusion peace of mind and tranquillity; (but) Thou suddenly entered the Assembly, and didst disturb (the souls of) the tranquil. [3]

8. Thou hast often declared of Thine own accord that Thou wouldst be true to Thy pact and covenant; (but) now I have discovered that Thou breakest Thy promises, and art false to Thine oaths. [4]

9. If I were to spill my life at Thy feet, I should still (have to) offer Thee my excuses; for that would not be a service on my part worthy of Thine acceptance.

10. Assume a (sour) morose attitude, and display Thine anger (towards me); for this would not seem bitter (= distasteful

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[1] Observe the pun on *naẓar* and *manẓūr*.

[2] i.e., Thou didst wait till I was firmly fettered in the bonds of Thy love, and then didst break my heart.

[3] The antithesis between *majmū'* and *paragandah*, as well as the triple play on the words *jam'īyyat*, *jama'*, and *majmu' aū* may be noticed. The assembly referred to is the circle of Mystics.

[4] The *faqqi izāfah* in *ḥāfiẓ'aqd* and *nāqiẓ'ahd* is peculiar, but they may, I think be regarded as compound adjectives.

in my eyes). How canst Thou speak so sweetly as to throw me into a frenzy ?[1]

11. Perhaps Sa'di's complaint is wind (= nothing) in Thine eyes; for his groans sound like thunder, (while) Thou smilest (at them) like a lightning flash.[2]

399

1. Didst Thou not say that Thou wouldst, and did not I declare that Thou wouldst not, fulfil Thy pact and promise, and (be true to Thy pledge of) fidelity, affection and love ?

2. The wound of the sword of doom is preferable to (= easier to bear than) the sting of Thy separation; it would be better for Thee to slay me outright than to leave me wounded.[3]

3. He, who is lapped in luxury, understands not how the broken-hearted (wretch) fares; I am caught in the snare. What canst Thou, who art mounted, know (of my condition) ? [4]

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[1] We find the same train of thought in the *Masnavi* (Whinfield's Ed., page 30) :—
" His bitters are very sweets to my soul." Observe the pun on *shūrī*, and the analogous *tursh*, *talkh*, *shīrīn*, and *shūr*.

[2] Note the collocation of homogeneous terms here (*ra'd*, *barq* and *bād*). For this use of wind compare Ecclesiastes V, 16 : " And what profit hath he that laboureth for the wind ? "

cf. Whinfield's *Masnavi*, page 30 :—

" He requires from the two worlds cries and groans ;
How shall I not wail under His chastening hand ?"

In the language of Sufis " smiles " mean the revelation of Absolute Being to its votaries (ibid, page 31).

cf. Whinfield's *Gulshani Rāz*, lines 750 and 754 :—

" By smiles He gives life to man's water and clay.
By a smile on His lips He cheers the soul."

[3] *Kim* = *Ki* + *am* = *Kimarā*.

[4] i.e., fettered and foot-bound as he is, he is unable to keep pace with the Beloved who is mounted. In other words, his bondage in " the chains of his sins " obstructs his progress towards Union.

4. No one has such a (lovely) face as Thine; (so) perhaps, Thou art a Virgin of Paradise? and no one exhales such fragrance (as Thou); (so), perchance, Thou art a (musk-) deer of Tartary? [1]

5. What does the moisture (= perspiration) on the surface of Thy lovely face resemble? It is like a drop of spring rain on a rose petal.[2]

6. I have seen (many) parrots, but never heard a sweeter voice than Thine; (so) that must be sugar which Thou hast, and not a mouth, and lips, and teeth.

7. O sage, who declared that you would not look at dear ones: (Pray), of what use would that heart be to you, which you do not yield to sweethearts? [3]

8. I long to be in Thy company for a night and day, or do Thou pass a night and day like me (and see what it feels like).

9. If I should live long enough, the skirt of my heart's desire may even come within my grasp; for the rose is always produced from thorns, and dawn succeeds the dark night.[4]

10. Sa'di's nature is not such that he should feel annoyed at Thy whims; for whatever Thou sayest is sweet, and it is only sugar that rains from Thy lips.

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[1] Khutan, a district of Chinese Tartary, was celebrated for the excellence of its musk.

[2] Note the play on the words *waraq* and *safḥah.*

[3] cf. Sa'di's line :—

gar dile dāri badildāri sipār;
Zāt'ān kishwar ki saltāntyash nīst.

[4] Sa'di hopes by dint of patience, and after much travail and long-suffering, to reach the goal of his desire, viz., Union with the Beloved.

400

1. I have not observed that Thou hast remained faithful to Thy promise; Thou didst open the path to Union, (but when) I came, Thou wentest away (and left me).
2. (At first) Thou didst pretend to observe fidelity to Thy promise (of Love), (and) didst steal away my heart that was fancy-free, (but), when I yielded myself to Thy (love), Thou withdrewest Thine affection for me.
3. Thou didst undertake to be firm in Thy love; (but) with my own eyes I witnessed the breach of all Thy promises.
4. I tried a hundred devices to become Thy companion; (but) Thou art too strong to fall into my snare.[1]
5. It was not just (on Thy part) to present (before my mind) the idea of Thy Union, and then snatch it away; why didst Thou not withhold it at the very beginning from Thy poor lover?
6. You will not appreciate the value of the society of friends and sweethearts, save on a night when, like Sa'di, you lie (seared) with the brand of separation.

401

1. It is not the manner of sweethearts, nor consistent with (true) affection that Thou shouldst scorn Thy sincere lovers.[2]
2. How should my heart not be grieved, since it is unimaginable

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[1] *Ham'inān* literally means a co-rider and hence a companion.

[2] *Dast afshāndan* means literally to wave the hands in dancing, but here it must be taken in the sense of "snapping one's fingers at," or "rejecting anyone with contempt."

that Thou wouldst utter a bitter (= harsh) answer from such a sweet mouth?

3. Come (hither) for a moment, and sit (by me), and engage in a little conversation; for we are dying of thirst on the (brink of) the Fountain of Life.[2]

4. I will not reveal my heart's love to anyone because the colour (= paleness) of my face has disclosed it; look then at my (wasted) form (= appearance) in order to learn my secrets.

5. It would not be strange if heart-burning words escaped me. It would be a wonder if I did not burn, when Thou settest me on the fire (of Love).

6. All (other) Belles have stolen the hearts of Mystics, and bereft devotees of their peace of mind, (merely) by their outward appearance, (but) Thou hast done so through Thy physical charm as well as Thy spirituality.[3]

7. I did not prove untrue to my promise by speaking of anyone but Thee; (for) all the rest are only on the tip of my tongue, while Thou art in my inmost soul.[4]

8. It would be a pity if Thou wert sold for all the present world contains, and it would be a free gift, if Thou wert bought in exchange for the whole Hereafter.[5]

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[2] *Āb i hayāt*, or *Ab i zindagāni* is a phrase used to express the Sweetheart's lips in Persian poetry, and is introduced here with reference to *gū o shinau* in the previous hemistich.

[3] Spiritual reality (*ma'nī*) is the essence of the Beloved's Beauty. Phenomenal appearance (*sūrat*) is only the reflection of it.

cf. Whinfield's *Masnavi*, page 70:—

"But the truth is, the sun's beams strike the wall,
And the wall only reflects that borrowed light.
Why give your heart to mere stones, O simpleton?
Go! seek the source of light which shineth alway."

[4] cf. the well-known tag:—

Dilā! yārān i zabānī and, *wa nānī wa jānī.*

[5] i.e., thou art more precious than the Here and Hereafter.

9. It would not be strange if I were to describe Thy perfect beauty with a hundred tongues, for (even then) I should still be abashed at my lack of words (inability) to sing Thy proper praise.

10. O friend! offer me no advice, for I have cast a glance at Her, (and) you are ignorant of what goes on secretly between us.[1]

11. It (= our love) has surpassed the story of Laila's beauty and Majnūn's passion, and, if you were to see this description of Her, you would never again read that tale.

12. The afflicted heart of Sa'di overflows with blood (=is anguished) through love of Thee; for Thou neither slayest him with the sword of separation, nor grantest him (the bliss of) Union.

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1. I cannot say that that spiritual Being is water and clay (= flesh and blood); for no human beauty is (endowed) with such perfection (as Hers).

2. If Thou art water and clay like the rest of mankind, (then) Thou must be (made of) heavenly clay compacted with the water of life (= immortality).

3. I surveyed the loveliest things on earth to compare them with Thee, but Thou didst surpass them all.

4. The substance of everyone that I behold is composed of a soul and a body, while Thou art all soul from head to foot.

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[1] i.e., the mystery of Divine Love. This line is connected in meaning with verses 9 and 11.

5. If Thine own face in the mirror should steal away Thine heart, Thou wouldst become like me, and be helpless to provide a remedy for Thyself.

6. How should a heart, which is attached to Thy tresses, be tranquil in view of such dishevelment (as Thou displayest)? [1]

7. It is permissible for Thee either to cherish, or to torment me, who have entered into a covenant of service with Thee.

8. But do not act against the counsel of wise men, who have said, "Do what is proper and not what you can."

9. Do not expect that I shall withdraw my hand from Thy skirt, because Thou rejectest me through becoming weary of me. [2]

10. What does it matter if I should perish as a sacrifice for Thy life? The sheep of sacrifice is destined for the Īd festival. [3]

11. The luminous (= enlightened) soul of Sa'di, which is the candle (= ornament) of Thine assembly, would be worthless if Thou dost not kindle it. [4]

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[1] Sa'di means that the sight of the Beloved's loosened tresses disturbs his peace of mind.

[2] *Āstīn afshāndan* = literally to flap with the sleeve, has here the secondary signification to reject or dismiss a person with loathing or contempt.

[3] This refers to the sacrifice of an animal (generally a camel, cow, sheep or goat) at the Feast of Sacrifice (*Idul Azhā*), which is held on the tenth day of the month *Zu'l Hijjah* in commemoration of Abraham's consent to sacrifice his son in obedience to the Divine command.

[4] The poet means that, although Sa'di is a distinguished member of the circle of Mystics, his soul would indeed be dark, if the Beloved did not illumine it with the light of Divine Inspiration.

403

1. Verily I do not know to whom Thou bearest resemblance in the world ; (for) the world and all that it contains are (only) outward forms, while Thou art the soul.[1]

2. Lovers enter Thy snare of their own accord, for whomsoever Thou dost captivate, Thou releasest from self.[2]

3. Ask me not how I am ? (For I am just as in whatever condition) Thou pleasest ; inquire not what is my name ? (For) I have whatever title Thou mayest call me by.

4. So (completely) dost Thou steal the heart of a person at the very first glance, that he is powerless again to take a second look at Thee.[3]

5. Thou hast concealed Thyself with a veil, while, through love for Thy beauty, all my hidden secrets have been revealed.

6. I sat on (= was consumed by) the fire (of Thy passion), when the smoke of Thy Love rose up (= I fell in love) ; (but) Thou didst not stay with me even for a while, so that Thou mightest extinguish the fire.

7. When the image of Thy fair outward form comes before my mind's eye, I am at a loss to know what to say (= how

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[1] The phenomenal world is but a reflection of the various attributes of Absolute Being, the soul of the world. cf. Pope's Essay on Man :—

" All are but parts of one stupendous whole,
Whose body Nature is, and God the soul."

[2] *Bapāe khewishtan* = literally " with their own feet." He means that those who fall under the Beloved's influence lose the power of self-will, and subordinate their own wills to Hers. The same idea is developed in the next line.

[3] He is so dazzled by the Divine Beauty that he becomes blinded by excess of light. " This annihilation of the mental vision, caused by its proximity to the Light of Lights, is the highest degree of perception which contingent Being can attain." (Whinfield's *Gulshani Rāz*, page 10).

to describe Thee) on account of the diversity of Thy attributes.[1]

8. It is no sin on my part to look at the young, for an old man appreciates the value of the time of youth.

9. What canst Thou, whose eyes are (never) open from Thy drunken slumber, know of the hardships I suffer, sitting up (awake), as I do, from night till morning ? [2]

10. O Eastern Breeze ! I cannot gain access to the Beloved's street ; (but) you can go in safety ; (so) do you convey my greeting to Her.

11. Sa'di will not turn his head in any direction from Thy snare ; Thou hast captured Thy prisoner ; (so) slay him as Thou pleasest.

404

1. The time has come when the brook's verdant bank is pleasant ; (so) if you think of (betaking yourself) to the pleasure ground, seek out a cypress-statured (= graceful) Sweetheart.[3]

2. If you should secure intimate communion with the Beloved, you will have a garden in your very house ; (so) let the verdure cease to grow (outside).

3. O Zephyr from the Beloved's street ! how pleasant is this breeze of yours ! Where have you been that my spirit is (so) refreshed by its fragrance ?

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[1] The poet means that God has so many attributes that he cannot be adequately described.

[2] *Khwāb i khamār* expresses the languishing appearance of the eyes caused by intoxication, which is regarded as a great beauty in the East.

[3] Observe the pun on the double meaning of *jūi*.

4. The song of the Minstrels is passing sweet, and the (love) intoxicated (votaries) are engaged in the Mystic dance; the sweethearts are in a state of ecstasy, and their frantic (lovers) are loud in their cries of rapturous joy.[1]

5. O you, whose footsteps falter, and whose road to Union is narrow (= difficult)! it would not be right to turn back; (so) keep on moving as long as you have a foot (= as long as you can).

6. If you were to see my copious weeping you would not be able to discriminate whether it is a flood of tears that was flowing before me, or a river.

7. The wretched ball is told not to be distracted; (but) what fault is it of the poor ball? (You had better) speak to the bat.[2]

8. O you who told me to forgo my love for the cruel Beloved! I shall never withdraw my heart from Her love; (so, you had better) withhold your hand from me.[3]

9. O Sa'di! wantonness and restraint are not compatible; (for) Belles are naturally given to coquetry, while ascetics are very morose.

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[1] Sa'di means that in the season of Spring, when Nature is prodigal of beauty, the frenzy of Spiritual Love is aggravated, and the Mystic "looks through Nature up to Nature's God." An allusion to the popular belief that in the Spring the symptoms of insanity become more marked.

[2] i.e., do not blame the poor lover for his distraught condition, but rather ask the Beloved who has been the cause of it.

cf. Fitzgerald's Umar Khayyam, Quatrain LXX:—

"And He that tossed you down into the field,
He knows about it all. He knows. He knows."

[3] i.e., cease to worry me. *Shustan* literally means "to wash away," and hence "to remove."

405

1. Each day the wind carries off a rose from the garden, (and) wounds the poor nightingale's heart.

2. He who is accustomed to the society of contemporaries ought to exercise forbearance over the tyranny of Time.[1]

3. For this falcon of Death carries off in his talons, like a pigeon, everyone that is born.[2]

4. O friend ! set not your affections on this present world ; (for) undisturbed security (= peace) is impossible here.

5. Every tulip and hyacinth that blossoms from the dust is a moonlike (= lovely) face, and musk-scented hair.[3]

6. No edifice has been erected on the earth that has not sooner or later undergone a change.

7. The deceitful world is (really) foul of aspect, (though) it impudently displays a (seeming) beauty every morning.

8. Yesterday the garden and the pleasure ground and tulip-bed were full of delight, and a clamour arose in the orchard through the warbling of birds.

9. While to-day the mimosa thorns have drawn their swords, and you might even say that a rose never blossomed in this garden.[4]

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[1] Sa'di means that a man, who sees how Fate deals with his fellow men, ought to be able to endure with patience "the slings and arrows of outrageous Fortune," when directed against himself, for all, who are born, are mortal.

[2] Literally "raises his head from the egg."

[3] cf. Fitzgerald's Umar Khayyam, Quatrain XIX :—
"That every hyacinth the garden wears,
Dropt in her lap from some once lovely head."

[4] In this line and the last Sa'di inveighs against the fickleness of Fortune, which turns the sunshine of to-day into the gloom of to-morrow.

10. This world is but a bridge that leads to Eternity, and people of discernment (= the wise) do not make their homes (= settle) on a bridge.

11. O Sa'di! if the sky (= Fortune) should pamper you with sugar, it does not possess any (real) benevolence, since it will (in the end) kill you with poison.

N.B.—This is one of Sa'di's didactic Odes, and in my estimation one of his finest.

406

1. No painter would ever limn such a face as this, nor has there ever been such a Beauty in any country (as Thou).

2. (A Sweetheart) with the grace of a cypress, and the figure of a fir tree, with a face like the moon, and an angelic aspect,

3. Trips along, and, through Her self-admiration, She does not (even) look at anyone else.[1]

4. A hundred thousand hearts have their hands on Her stirrup, (for) it is a king that rides by with an army.[2]

5. Her cheeks are a garden, and Her mouth a rosebud; nay, rather they are a Paradise enclosing the fountain of Kansar.

6. O moon-faced (= lovely) Mistress! practise kindliness for a fair-faced beauty needs an ornament.[3]

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[1] This line is connected with the one preceding. *Khweshtan bīnī* = literally "looking at oneself," must be taken here in the sense of "self-admiration."

[2] It is the practice in the East for gentlemen to employ grooms (*rikābdār*) to run by the side of their horses when they go out for a ride. This is an example of the figure Hyperbole (*Mubālighah*), under which Sa'di compares the hearts of the Beloved's lovers to grooms running beside Her horse.

[3] Sa'di means that a pretty face is all the better for a kind heart.

7. In Thine absence there is helplessness in every corner, (and) on Thine account there is distress in every house.[1]

8. Cast a shadow over my head like the Phœnix, so that through Thy good auspices I may become lucky-starred.

9. What harm can accrue to his status of master, if the master inquires after a servant?[2]

10. It might be advisable on my part to make a complaint if the Judge were other than the Defendant.

11. O Sa'di! it is better to take bitter medicine from the Beloved's hand than sweetmeats from the hands of another.

12. Of (other) men dust remains in the world, but ashes of the bodies of lovers.[3]

407

1. Everyone has a body and limbs, beauty and youth; But no one possesses all this grace of Thine; (so) perhaps Thou art a stately cypress.

2. I cast my glance to and fro (to see) if there was any being that resembles Thee; but (the rest) are all names, while Thou art a body; they are all bodies, while Thou art a soul.[4]

3. Perhaps Thou wouldst draw a veil over Thyself, and (then) no one could see Thy face; for, if Thou layest aside this veil

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[1] *Pae dar gil* = literally a foot in the mire, and *dast bar sar* (*nihādan*) = literally to place one's hand on the head in token of distress.

[2] *Rā* must be understood here after *chākarī*.

[3] i.e., the bodies of lovers are burned to ashes in the fire of Love.

[4] The poet means that God is the only Reality, as the phenomenal world is but a reflection of the attributes of the Absolute Being.

of Thine, Thou wilt rend the veil of a whole people (= all mankind).[1]

4. Thou wilt not understand why a person is dazzled by Thee, until there is someone like Thyself by whom Thou art dazzled.

5. Thou piercest the armour of the soul with the point of the arrow of Thine eyelashes; I do not call myself thin-skinned; it is Thou who art such a skilful archer.[2]

6. Whatever may be said in Thy praise Thou art such in very truth; Thy failing is that Thou art not as (kind as you ought to be) in Thy regard for us.[3]

7. The captive of Thy love has reached his last gasp. How long canst Thou leave him wounded? Kill him (outright), so that Thou mayest free him (from his pain).

8. I can no longer bear that Thou shouldst always (remain) seated beside (= associate with) some people, while Thou settest me on the fire (of Love).[4]

9. It would indeed be strange for that man to die, and not revive, whom Thou drivest away from Thy presence, and then callest him to Thee again.

10. O Sa'di! if you should fail to reach your journey's end, you can at least finish your life in Her quest.[5]

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[1] Sa'di asks the Beloved to veil Her transcendent beauty from human eyes, or else the Love secrets of Her votaries would be disclosed.

[2] In other words he attributes the influence of the Beloved's Love not so much to his own weakness as to Her strength.

[3] cf. Withers' song in "The Shepherd's Absolution":
"If she be not true to me,
What care I how fair she be?"

[4] The point of the line is the play on *binishīnī* and *binishānī*. By *qaume* is meant here impostors, or those uninitiated in the Mysteries of Divine Love.

[5] Literally = "if your footsteps should not bring your journey to an end."

408

1. O my lovely Mistress! whenever Thou passest before my eyes, Thou dost seem more beautiful the first time than the second.

2. To say sooth, I have seen many Belles and Beauties, but none with such grace and charm as Thine.

3. It was the infidel's badge that I bore all my life, except when I wore the girdle, in service before Thee.[1]

4. The truth is the fairy hides herself through shame at (the appearance of) a human being like Thee among the people.[2]

5. I have yielded my head to the sword of Thy power; (for) I know that, if Thou killest my body, Thou wilt preserve my soul.[3]

6. No one can rival Thy wonderful aspect save Thine own face in the mirror.

7. O vain impostor! you would pity and commiserate my condition, if you suffered what has befallen me.

8. The prey has fallen (into the snare) and the traveller's foot has stuck fast in the mire. Will it ever happen that Thou wilt pass near Thy victim?[4]

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[1] *Zunnār* here is used to typify duality, whereas *kamar* is the symbol of Unity. Sa'di means that the One was the real object of his devotion in his otherwise dualistic life.

[2] The fairy is supposed to frequent desolate places far from the haunts of men, and to lure the lonely traveller to his doom by her consummate beauty.

[3] Death according to the Sufi belief is a spiritual resurrection.

[4] Sa'di, who is caught in the toils of Love, asks the Beloved to show him some sympathy. Note the play on the various meanings of *uftādan*.

9. Sa'di's stock of Patience has been exhausted; (so) do not treat him harshly, for the purchaser has emptied his purse.[1]

409

1. Everyone has gone to the pleasure ground to amuse himself; but Thou art our Beloved, and our thoughts do not wander elsewhere.
2. Whoever is concerned about his own existence, and not with Thee, is either blind, or ignorant of the (Right) Way.[2]
3. The eyes of him, who is driven mad by Thy love, have lighted on an object, which is beyond the scope of the sage's imagination.[3]
4. The cypress does not seem beautiful in the mind's eye of that person, whose attention is directed towards a lovely figure like Thine.
5. The hope (of Thy Union) has driven from my heart all other hopes; the passion (of Thy Love) has emptied my mind of all other passions.
6. My friends ask me what I think about Love; I reply that I have a head (= life), which I flung (= sacrificed) at (the Beloved's) feet.[4]
7. Verily I do not wish Thee to grant me quarter from death;

[1] i.e., he has exhausted all his stock of Patience, and is unable to acquire any more as he lacks the power.

[2] i.e., unless a man annihilates self so as to allow the Divine Grace to illumine his heart, he is incapable of apprehending God.

[3] Literally "his sight has fallen on a place, which the imagination of the wise cannot reach."

[4] Observe the play on the double meaning of *sar*.

but, in order that I may behold Thee with more perfect vision, (I only ask of Thee) one moment's Grace.

8. It is to be feared that in (the Province of) Pars, which since its existence has been free from tumult, a disturbance may be caused by Thy beauty.[1]

9. If I ever should have access to a table of plunder, I will not clutch at anything save Thy tresses.[2]

10. People say to me: "O Sa'di! ask a favour of the Beloved"; (but) I will not seek any boon from the Beloved, save the Beloved Herself.

410

1. We are all eyes awaiting Thy revelation: we are all ears in expectation of Thy commands.[3]

2. Thine is not a form, without (a sight of) whose face, patience can (even) be imagined.

3. I will kill myself on Thine account, so that Thou mayest not smear (= defile) Thine hands with my blood.

4. Thou hast said that this crowd of mad lovers will see me only on Doomsday.

5. But such a heart-ravishing face as Thou possessest is itself (like) Doomsday (= a source of confusion) when Thou displayest it.

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[1] A covert compliment to the Princes of Shiraz, under whose benign rule the country had enjoyed the blessings of peace and security.

[2] The meaning of *khwāni yaghmā* has already been explained. Sa'di means that the Beloved's tresses are the richest booty he can ever hope to acquire. According to Nicholson (D.S.T. page 275), "The Beloved's curl enwinds the amorous soul, and leads it towards Her."

cf. Hafiz:—

Bi guftugūi zulfi tu dilrā hamī kashad.

[3] Literally, "till you come out," i.e., from the veil of phenomena.

6. We are but short-handed sightseers, and Thou a tree of lofty stature.[1]

7. Whether Thou drivest us away, or showest us pity, our heads are (laid) on the threshold of (= we are bound to) Thy service.

8. If Thou shouldst do justice between us, demand from me (= let me give Thee), as a thank-offering, my life's sacrifice.

9. It is not fitting that Reason should measure its strength against the power of Love.[2]

10. What can you know (of Love), who have never passed a night of separation, nor a day of loneliness ?

11. This tale (of his love) would become to you as clear as the day, if you were to spend a night like Sa'di.

411

1. Continue to exercise as much authority (over me) as Thou desirest, (for) Thou art agreeable to my heart ; bondage in the hands of Belles (= the Beloved) is sovereignty.

2. I knew I must sacrifice my life in Thy street through yearning for Thy face ; but Thou art cruel, though (still) indispensable.

3. Power and authority are Thine, (so) what resource has a slave (but to obey), whether Thou burnest (tormentest) him (in the fire of love) in spite of his innocence, or reproachest him without any fault.

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[1] i.e., we can only look from afar at the fruit of Union, but are debarred from tasting it by reason of our own short-comings.

[2] Sa'di means that the intellectual faculty of Reason can never hold its own against the spiritual faculty of Love.

4. If I should not utter a word in praise of Thy face and hair, Thy mirror would declare in secret that Thou art peerless.

5. It is natural that he, who has never seen a Rose in the midst of the garden, should be struck by (the beauty of) the Judas tree and the Red Mallows.[1]

6. I thought that perhaps Thou hadst gone away and become hidden from my eyes; (but) Thou hast not (really) left me, (for) Thou art (ever) in my thoughts.

7. O Morning Breeze! take my message of (entreaty for) Union with the Beloved; Convey it (to Her) for you are a pleasant Zephyr; blow, as you are fragrant with ambergris.

8. (The Beloved) cannot be seen on account of Her superlative Beauty, while we forsooth are not apparent owing to our utter insignificance.[2]

9. If the Beloved wishes to associate with youths and reprobates, we too have renounced asceticism, and the rôle of spiritual director (= bigotry).[3]

10. O Sa'di! cease to look (at Beauties), or lay aside the patched cloak; for dissipation is not permissible in the Darwish's garb.[4]

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[1] Sa'di means that the Beloved (the Celestial Rose) transcends all worldly Belles in beauty, just as the garden rose surpasses in scent and colour inferior flowers like the Judas tree and the Red Mallows.

[2] i.e, his mental vision is so dazzled by the Beloved's transcendent beauty that he cannot comprehend it.

[3] i.e., if the Beloved wishes to indulge in spiritual rapture, we are ready to join Her, as we have given up asceticism and bigotry.

[4] In other words, either give up spiritual love, or abandon asceticism, for the free life (rapture) of the higher Mystic is not permissible to the conventional Mystic (the ascetic), who is taken up with the material side of mysticism.

412

1. There never was a cypress with such a figure as Thou possessest, nor a moon with the beauty of Thy lovely face.
2. If the night of heart-broken lovers lacked a candle, this bright radiance of Thine would illumine it.[1]
3. The Virgins of Paradise, who steal away the hearts of men, would never rob us of our hearts, which are in Thy keeping.
4. There are many stately cypresses and blooming roses, but none are dowered with such a figure and face as Thine.[2]
5. It is clear what (little) strength my grip possesses in comparison with Thy powerful biceps and forearm.
6. The magic of my poetry has pervaded the Universe ; but of what use is it compared to Thy "luminous hand" (= witchery) ? [3]
7. Let not the likes of Thee be ashamed of our society ; (for) all these sweets of Thine are the (proper) place for flies (= lovers).
8. One turns his face towards the pleasure-ground, and another to the garden, (but) I only keep my face turned in that direction where Thine is turned.[4]

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[1] Sa'di means that the Divine light and grace will illumine the Mystic's heart, which is dark with evil passions.

[2] The cypress is the symbol of elegance of figure, and the rose of beauty of face, and both are used here to typify worldly beauties in contrast with the Divine Beloved.

[3] An allusion to the *Yad i baizā*, or white hand of Moses, by which he performed miracles. It is referred to in the Qurān (Sūrah XX, 24), in the following words. :—

" Press thy hand to thy side, it shall come forth white without harm—another sign ! to show thee of our great signs !"

[4] Others may revel in worldly pleasures and selfish lusts, but Sa'di effaces self, and merges his own will in that of the Beloved.

9. O Sa'di! you will not rest, nor relax your efforts, until you lose your head (= life) in this mad quest of yours.

10. This longing and desire, which you feel, will be fruitless until there is some inclination for Union on the Beloved's part.

413

1. Never will that heart die whose life (= soul) Thou art. Happy is he in this world and the next to whom Thou belongest (= whose Beloved Thou art)!

2. Sorrow and care, in very truth, will never enter that circle, in the midst of which Thou art like the central point.

3. The autumn blast will never scatter the leaves of a garden, in which Thou art its stately cypress.[1]

4. All the world is on the look-out to see upon whom will rest the glance of auspicious fortune, when Thou for a moment lookest at him.

5. What a cruel spring of water Thou art, where one (a lover), like (the angel) Hārūt, is dying of thirst, while Thou art near his mouth.[2]

6. If it were possible to begin afresh the revolution of the sky, Thou wouldst again become the wonder of the cycle of its ages.[3]

7. Thine attributes are beyond the scope of a poet's imagination,

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[1] The cypress is an evergreen (non-deciduous) tree.

[2] A reference to the punishment of the two rebellious angels Hārūt and Mārūt, who were suspended head downwards in a well at Babylon within sight, but beyond reach, of water. (See Quran, Surah II, 46).

[3] Sa'di means that if the Universe were recreated the Beloved would still be the wonder of the New World as She is of the Old.

and if anyone has (ever) described them, (then) surely Thou Thyself must have been (= inspired) his tongue.[1]

8. How should a person not bear the burden of Thy separation; (since) Thou art the solace of his soul for every heart-pain?

9. O you, who cannot exist without the Beloved! it is (only) right that you should bear the heavy burden of Her (love).

10. Sa'di hopes that Thou wilt be the Beloved of his soul, on that day when the tumult of the Judgment Day occurs.[2]

414

1. O Beloved! fill up a goblet with that intoxicating wine so that it may remove from the Mystic's mind the malady of consciousness.[3]

2. The Sage is anxious and foreseeing, but enter thou the path of Love, and be quit of all this (anxiety and prudence).[4]

3. O Thou (source of) Mischief newly arisen from the world of

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[1] i.e., it is only by the aid of inspiration from above that the Divine Attributes can be described.

[2] Observe the play on the words *chashm* and *manzūr*. Sa'di expresses a hope that the Divine Mercy personified in the person of the Beloved, or the Prophet, will intercede for him on the Last Day.

[3] *Dārū* literally means medicine, and hence is appropriate to *'illat*. He asks the Cupbearer, God, to intoxicate him with the rapture of Divine Love, and make him unconscious of self.

cf. Whinfield's Gulshani Rāz, line 812 :—

Sharāb i bīkhudī dar kash zamāne
Magar az dasti khud yābī amāne.

[4] Sa'di advises the reader to abandon the guidance of Reason, and pursue the path of Divine Love, which will emancipate him from self, and the illusion of earthly cares, and lead him to the Truth.

Nature ! do not disappear from my eyes, for Thou art firmly fixed in my heart.[1]

4. Thou hast robbed my heart of peace, and deprived me of fortitude, and exhausted my patience.[2]

5. The state of my two eyes which have never been closed (in slumber), cannot be (usefully) described to Thee, who art sleeping soundly.[3]

6. The passionate (lover), who was attached to Thee and indifferent to all the world, gave up his heart to Thee completely, when Thou didst rob him of it.

7. I thought to say a few words about (= in praise of) Thy face ; (but) Thou didst unveil it, and (so) closed the door of my utterance.[4]

8. If the wine be (poured) from this jar, and the Minstrel comes from this street, then indeed we shall break our vows of penitence.[5]

9. O Sa'di ! the purpose of this casquet of the body is (the manifestation) of the wonders of God ; you have a hundred contents (= Mysteries) in you, but you have not discovered a single one.[6]

10. The Painter of Creation (= the Creator) perfected all this

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[1] *'Alam i Qudrat* is the world of Non-Existence, where things are potential, not actual.

[2] Literally, "twisted the hand of my fortitude, and broke the grip of my patience."

[3] By *khwābi shabi ruasti* is meant the heavy sleep that follows a night of drinking.

[4] i.e., he was struck dumb by the beauty of Her face.

[5] Sa'di declares that if the wine of Spiritual Knowledge is poured from the lips of the *Murshid* (spiritual Director), and the Musician (*Pir*, or teacher) is inspired by Divine Love, he will renounce his vow of abstinence from wine and music.

[6] The object of the creation of the body is to declare the glory of God, and the reader is reminded that man may see in himself reflections of all the Divine Attributes, if he had the sense to apprehend them.

phenomenal world in order that you might behold the painting and adore the Painter.[1]

415

1. Dost Thou remember that Thou didst contemplate fighting with us: the decision rests with Thee, whether it is to be war or peace.
2. Thou didst a very wicked thing in proving false to the promise made to Thine affectionate lover; Thou madest the matter worse by doing evil, and thinking it good.
3. It was never Thy custom to regard Thy friends as Thine enemies, except on the occasion when Thou didst look upon Thine enemy as Thy friend.
4. My heart does not allow me to become estranged from Thee for an instant, although I know that Thou hast utterly forgotten me.
5. In the same way (I cannot cease to love Thee, notwithstanding that) Thy tinctured finger-nails still bear witness against Thy fingers that Thou hast dipped them in the blood of Thy lovers.

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[1] The same idea is developed in this line. Not only the human body but the whole phenomenal world, which "reflects, as in a mirror, the various attributes of Being," has been created, so that the creature may behold the Divine handiwork, and worship the omnipresent, infinite, unseen, Power that:—

"Warms in the sun, refreshes in the breeze,
Glows in the stars, and blossoms in the trees."
(*Pope's Essay on Man*).

cf. Psalm XIX, 1:—

"The Heavens declare the glory of God, and the firmament sheweth his handywork."

6 Since Thou hast departed, no one else has come within my ken; for Thou hast deputed Thine image as a viceroy (to watch) over my thoughts.[1]

7. Do what Thou wilt with us, for we dare not fight with (oppose) Thee; it is best for us to lay down our heads (= die) on that spot, when Thou hast uplifted Thy sword.

8. Fresh fruits are culled every moment from the branch of my tongue, (and) gardens have grown from that seed which Thou hast planted in my heart.[2]

9. Sa'di has lost all interest in the Here and Hereafter, since Thou hast painted Thine image on the wall of his thoughts.[3]

416

1. I have had many a (sweetheart), but have seen none to compare with Thee. Such a candle (= ornament) as Thou has never entered any Assembly.

2. It is not generally my good fortune to be remembered by Thee: such ready cash (= luck) seldom falls to anyone's lot, especially to a beggar.

3. Society more refined, a face more lovely, or conduct more blameless, than Thine (it is impossible to conceive, so) how can anyone describe Thee? [4]

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[1] i.e., Thy beloved image in my heart prevents my thinking of anything else.

[2] A subtle allusion perhaps to the *Gulistan* and the *Bustan*, which Sa'di says he was inspired to write.

[3] *Rūi dar dīvār kardan* = literally means to turn one's face to the wall, or turn one's back to a thing.

[4] *Nazīf dāman* or *pākdāman*, literally = "with a clean skirt," bears the secondary signification of "chaste."

4. Tell the maid-servant of the house to shut the chamber door, so that no calumniator may gain access to our presence.[1]

5. On the Day of Union with the Beloved the heart does not yearn for the garden to look at the rose, or (gaze on) the beauty of the narcissus.[2]

6. No one that I tell my tale (of Love) to proves of any use ; for the problem of Love is not one to be solved by any geometrician.

7. Sa'di (cheerfully) endures all this anguish (of separation), and bears the burden (of Love). Whoever has got a faithful friend does not go elsewhere.[3]

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1. That is (real) love for the sake of which you (are ready to) drink poison ; it is not (of such a nature that) when you are vexed you forget the Beloved.

2. Put off from your shoulder the mark of nobility and, if (the Beloved) should command you to put on the infidel's badge, it is the condition of (spiritual) liberty that you should wear it on your shoulder.[4]

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[1] *Muwaswas* generally means one who suggests evil thoughts, but here it must be taken to mean a slanderer, i.e., one who suggests evil thoughts about a person to someone.

[2] When the bliss of intimate communion with the Beloved is vouchsafed to him, he is quite indifferent to the charms of worldly beauties.

[3] In Sufistic language *khār* means separation from the Beloved.

[4] *'Alam* typifies convention, as *'asali* is the symbol of spiritual freedom. Sa'di means that you must be ready to obey the Beloved in all things even to the extent of embracing infidelity, i.e., throwing off all convention and becoming spiritually free. The *'asali* was a bit of yellow cloth, which Jews are compelled to wear (in Moslem countries) on the shoulder by way of distinction, and is also the name of the garment worn by Christians and fire worshippers. (Steingass). *'Alam* was a piece

3. The mortar undergoes cruel treatment from its mate (= the pestle), and is resigned. What kind of lover are you to boil over (= chafe), like a cauldron, on account of your heart's pain? [5]

4. O wiseacre, who reproachest me in my distracted state, the way of the sage, and the path of the lover are widely divergent. [6]

5. The Beloved will come to you, when you are ready (to receive Her); the Minstrel will sing to you when you are silent. [7]

6. If you are not prepared to stand reproach, seek not the Beloved; (for) the bee stings you when you look for honey.

7. The foot-fettered (lover) should feel the selfsame enjoyment in Thy love, as if Thou didst put Thine hand in his bosom (= caressed him). [8]

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of rich cloth inserted on the left shoulder as a mark to distinguish Persian nobles (Vullers). For the meaning of the second hemistich, cf. line 931 of Whinfield's *Gulshani Rāz* :—

"In Christianity the end I see is purification from self (*tajrīd*), deliverance from the yoke of bondage (*taqlīd*)." The perfected Sufi advances from the stage of bondage (*taqlīd*) to that of absolute liberty and consciousness of truth (*ıtlāq wa tahqīq*). cf. St. Paul's expression :—

"Because the creature itself also shall be delivered from the bondage of corruption into the glorious liberty of the children of God" (Ep. to the Romans, VIII, 21). "Stand fast therefore in the liberty wherewith Christ hath made us free, and be not entangled again with the yoke of bondage" (Ep. to the Galatians, V, 1). For the esoteric meaning of the line, cf. *Gulshani Rāz*, line 866) :—

"Here idol is the evidence of love and Unity; girdle is the binding of the bond of obedience."

[5] Love and pain are synonymous in the Mystic's creed, and it is unworthy of the spiritual lover to cry out even when his heart is wrung with anguish.

[6] As has been frequently pointed out, *'aql*, or the intellectual faculty, and *'ishq*, or the spiritual faculty, are constantly opposed in the mystical poetry of the Persians.

[7] Sa'di here addresses the reader and tells him that the Divine Light will illumine his heart, when it is purified from the darkness of self, and the message of Divine Inspiration will be audible to his spiritual ear, when he is "speechless from bewilderment," and "breathless with adoration." For this meaning of silence, cf. Whinfield's *Masnavi* (pages 261 and 326).

[8] The point of this line is the antithesis between *pāe* and *dast*.

8. The (perfect) man should look upon the locust and the ant with the same careful consideration as you (O lover!) regard the Beloved's tresses and ear-lobe.[1]

9. As long as you are in the bondage of evil passions, the door of Truth will not open for you; one can only speak to you when you can listen to his words (with profit).[2]

10. Be careful what sort of form you have, for you will behold the very same in the Mirror, (and) the Beloved is your (true) mirror, if you examine it intelligently.[3]

11. O Sa'di! ask for words of spiritual wisdom from the circle of Mystics, and it would be well if you listened to (the discourse of) that assembly.[4]

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[1] The line is obscure, but it seems to mean that it is incumbent on the perfect man (the spiritual lover) to regard all creation as "parts of one stupendous whole, whose body Nature is, and God the soul," and esteem even its most insignificant elements as highly as the world-lover does his earthly mistress.

[2] The meaning appears to be that the suppliant's prayers will not be accepted at the throne of Grace, unless his heart is purified of evil passions, and thus fitted to admit the light of Truth.

[3] "The soul is the mirror of God, in whom all images are contained,"Nicholson's D.S.T., page 274). cf. Whinfield's Gulshani Rāz, pages 14 and 15). Sa'di warns his reader that if the mirror of his soul is dark with evil passions, "the shining of the Truth" will not be reflected in it.

[4] There is some pretty word-play in this line. *Ḥalqah* may mean a ring in the ear, or an assembly. *Ḥalqah dar gūsh kardan* signifies to wear a ring in the ear (as a badge of servitude), or to enslave, and *dar gūsh kardan* = to listen to. So the phrase *az īn ḥalqah dar gūsh kardan* may be rendered "to listen to (the words of) this circle (of mystics)," or "to wear a ring of this (assembly) in your ear, i e., to acknowledge your subservience to it."

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